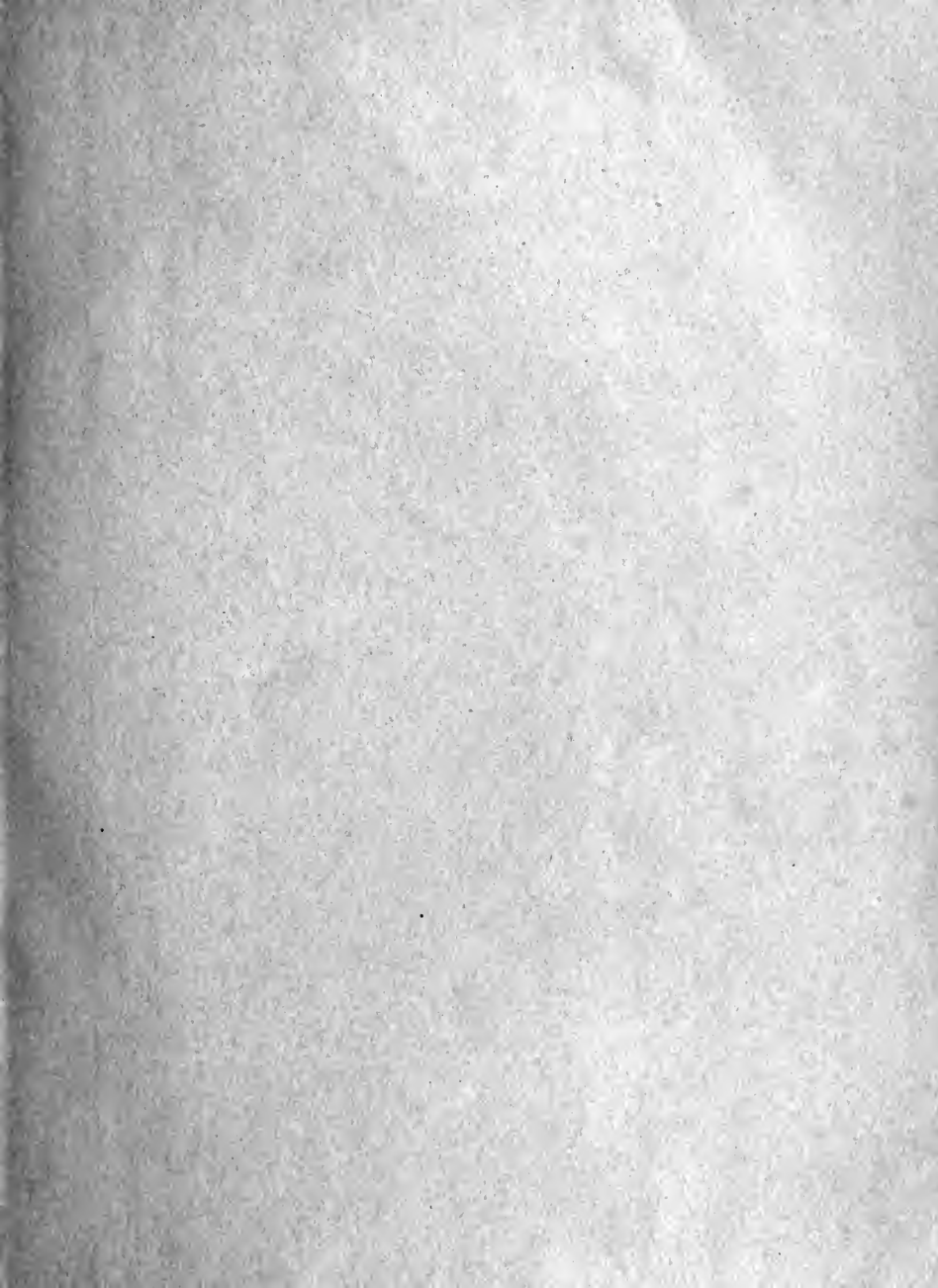
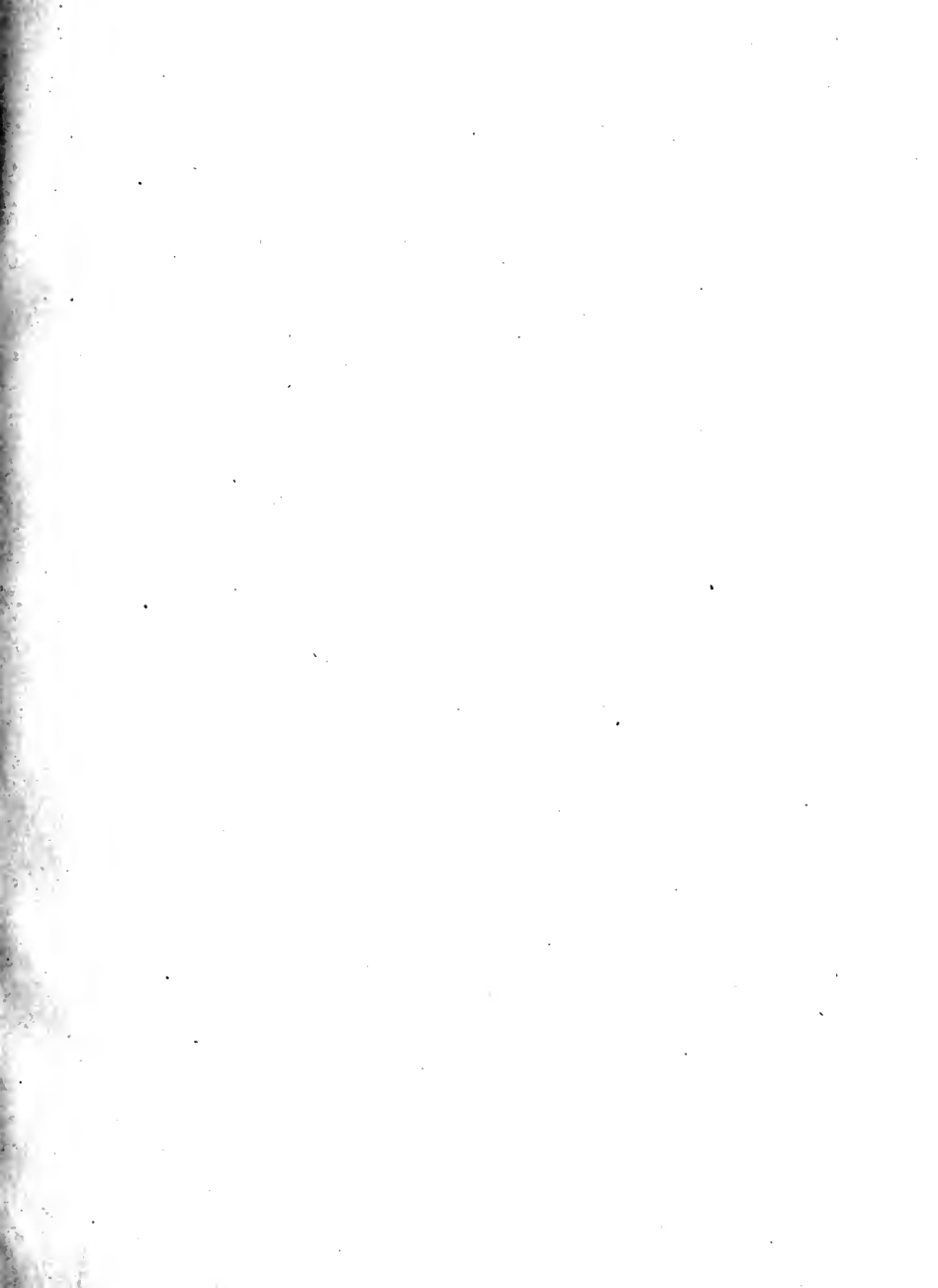


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PHILADELPHIA
MUSEUM
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Philadelphia Museum of Art

SIXTY-FIFTH ANNUAL REPORT
OF THE
PHILADELPHIA MUSEUM OF ART
FOR THE YEAR ENDED MAY 31, 1941
WITH THE LIST OF MEMBERS



PHILADELPHIA · 1941

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M. E. HEARD, *Dean, Textile School*

EDWARD W. FRANCE, *Dean Emeritus, Textile School*

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EUGÉNIE M. FRYER, *Librarian*

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MORRIS BERD

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MORRIS BLACKBURN

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IRVING M. BRODY

Health Education

PAUL BURNS

*Assistant: Drawing
Painting*

ARTHUR E. BYE

Lectures: History of Painting

SUSAN CAMPBELL

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DONALD COOKE

Assistant: Illustration

J. FRANK COPELAND

Water Color

DONALD CRAIG

English

JOHN J. DULL

Water Color

FRANK FERG

Wood Carving

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DOUGLAS GILCHRIST

Metal Work and Jewelry

EDWARD GOODELL, JR.

Advertising Photography

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Assistant: Costume Design

MABEL B. HALL

*Advanced Drawing
Anatomy
Life Drawing*

HELEN HARTEL

Assistant: Color and Design

CYNTHIA ILIFF

Color and Design

HENRY KAUFFMAN

Elementary Industrial Arts

RALPH McLELLAN

Life Drawing

J. KIRK MERRICK

Nature Drawing

O. ERNEST MERTZ, JR.

*Perspective
Assistant, Drawing*

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Psychology
History

GRACE NORCROSS
Advanced Drawing
Anatomy Drawing

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Lectures: Illustration

HILDA H. ORTH
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DOROTHY PARKE
Costume Design

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HAROLD E. RIEGGER
Ceramics

ROBERT RIGGS
Composition

FRED DEP. ROTHERMEL
Advanced Drawing
Instrumental Drawing
Anatomy

ROBERT RUSHTON
Fashion Illustration
Life Drawing

GERTRUDE SCHELL
Painting
Drawing

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CLYDE SHULER
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ELSIE SIRATZ
Fashion Drawing

BENTON SPRUANCE
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Lithography
Lectures: History of Art

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Drawing

E. BRUCE THOMAS
Sociology

EDWARD A. WALTON
Furniture Design
Perspective

EDWARD WARWICK
Lectures: History of Costume
History of Furniture

HELEN STEVENSON WEST
Stage Costume
Lectures: History of Costume

JESSIE WISSLER
Interior Decoration

ALEXANDER WYCKOFF
Advanced Design

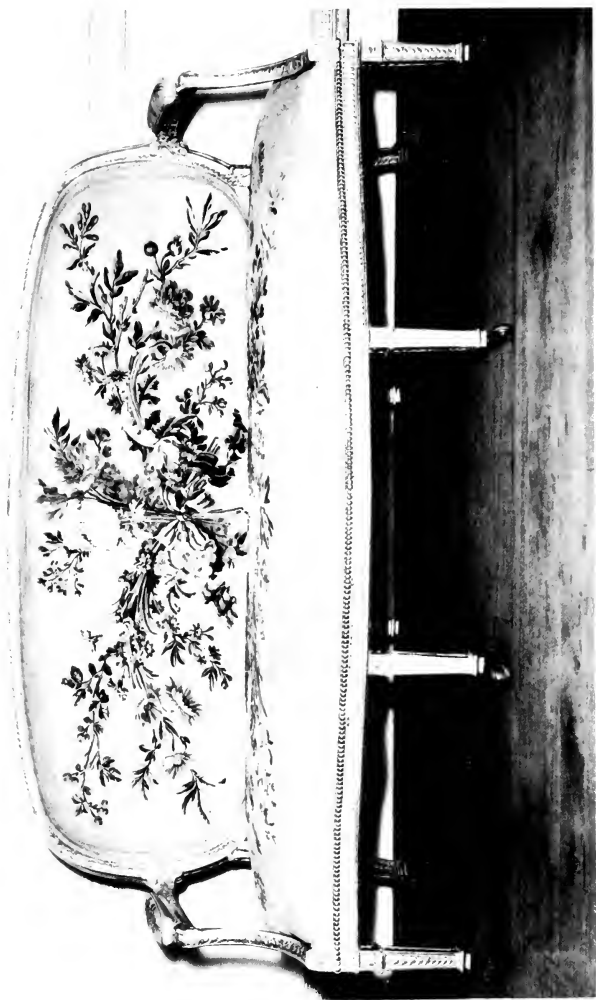
JULIUS ZIEGET
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HAROLD ZIMMERMAN
Lettering

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PHILADELPHIA TEXTILE SCHOOL

- | | |
|--|---|
| <p>BRADLEY C. ALGEO
 <i>Assistant Dean in Charge of Weave
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 of Fabrics</i></p> | <p>ERCAL KAISER
 <i>Instructor in Jacquard Design and
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| <p>RICHARD S. COX
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| <p>ELMER C. BERTOLET
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 <i>Instructor in Chemistry</i></p> |
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 ing and Spinning, Knitted Coating
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 and Printing</i></p> |
| <p>JOHN NAAB
 <i>Instructor in Charge of Cotton
 Carding and Spinning, Silk Man-
 ufacturing and Hosiery Knitting</i></p> | <p>RALPH DUNKELBERGER
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 and Figured Design</i></p> |
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 <i>Lecturer on Cost Systems and
 Accounting in Textile Mills</i></p> |
| | <p>HERMAN E. MICHL
 <i>Lecturer on Problems in Textile
 Economics</i></p> |



Settee of the Moor Park Suite
Bequeathed by Alma V. Lorimer

REPORT OF THE BOARD OF TRUSTEES

TO THE MEMBERS OF THE PHILADELPHIA MUSEUM OF ART

LADIES AND GENTLEMEN:

In this time of national emergency, threatening all things we hold most dear, the Museum has continued to fulfill its obligations of cultivating and maintaining spiritual values. Indeed it has gone forward with courage and success to new levels of public usefulness.

With due regard for the prior claims of defense, internal construction has still progressed, not only in the galleries but in the sections devoted to our public educational work. New installations and exhibitions have offered increasingly to visitors the inspiration and recreation afforded by great works of art.

The members of our governing boards, as well as other private donors, have been most generous in supporting our work, carrying a burden of contributions for current operation beyond what is usual elsewhere. This is made necessary by our lack of large endowments, so that we must earnestly hope for the continuance of such generosity from living friends of the Museum, as well as for the increase of endowments by bequests.

The federal government has been liberal in its grants both for construction and for activities. We have done our best to deserve and justify this, both by meeting promptly our own share of the cost of such enterprises and by hastening to place these increased resources at the disposal of the public.

Appropriations of the City carried but one-fifth of the cost of activities at the Museum in the past year. This is a lower proportion than prevails in many other cities. With the great expansion of the Museum's galleries and collections now open to the public, and with the return of the City to financial health, we trust that the Mayor and Council may grant us a corresponding increase in municipal support. Such adequate support would be a great assurance to potential donors of works of art that their collections would be well cared for, and hence would be an inducement for increased giving.

Visitors to the number of a third of the population of Philadelphia came to our museum buildings in the past year, an increase of seventeen per cent over the previous year.

Our two schools—the School of Industrial Art and the Philadelphia Textile School—have had excellent years. They are strengthening their teaching facilities and winning widespread recognition for their thorough work.

The School of Industrial Art has this year won from the Commonwealth of Pennsylvania the right to grant the degree of “Bachelor of Applied Arts in Education” and already three of this year’s graduates have been awarded this degree.

Our Philadelphia Textile School, under the able and enterprising leadership of its new Dean, is rapidly forging ahead.

The close coöperation between the two schools is most gratifying and their future never looked brighter.


President.



Palissy Ewer-Basin
Given by Mrs. John D. McIlhenny



The Wantage Cup by Peter and Ann Bateman, London, 1795
Given by Mrs. Henry Belin du Pont

REPORT OF THE DIRECTOR OF THE MUSEUM

TO THE PRESIDENT AND TRUSTEES OF THE PHILADELPHIA MUSEUM OF ART

In a time when all things tend to be judged by immediate practical worth and expediency, it is heartening to observe that the value of national artistic patrimony was never more widely recognized. In the midst of great artistic losses through destruction of monuments, public interest throughout the world in their preservation and in the preservation of cultural values generally has been second only to the desire and the struggle for preservation of national existence and liberty. The Museum has continued its efforts to assemble and make available to the public as richly and fully as possible the cultural heritage of the ages in art, in a form worthy of a great state and of a great metropolitan city.

The year just past, in addition to its own considerable achievements, was one of intense activity in preparation for the year to follow, which should rival 1939-1940 in the extent of progress of the Museum.

CONSTRUCTION

An additional grant of \$306,000 for construction was made by the Work Projects Administration in the autumn, bringing the grand total of such federal grants since 1935 for the purpose to \$1,796,000, of which \$1,515,000 has been expended. The Museum itself has provided all required "sponsor's contributions."

During the year three major suites of galleries were completed: the suite for paintings on the first floor; two for Eastern art, on either side of the central Oriental suite opened last year. All three of these new suites are now being installed with the works destined for them, and should be opened next fall.

In addition, construction is proceeding in three other areas: for the erection, in the north pavilion, of the drawing room from Lansdowne House, with related units; for the finishing of the permanent auditorium; for the completion of class and lecture rooms of the Division of Education. Thirty-four units are now under construction. Obviously many new facilities will be available for use in the course of next year.

ACCESSIONS

Though this has been a year when we were building, not buying, it has not failed to bring some outstanding accessions by gift.

THE MOOR PARK FURNITURE

Chief of these was the bequest by Alma V. Lorimer of the celebrated suite of furniture from Moor Park, designed for Sir Lawrence Dundas by Robert Adam, with covers of Gobelins tapestry executed in 1767 by Neilson. Of the six surviving sets of such tapestries made for royal and noble patrons, one belongs to the Crown of Sweden, one to the Duc de la Rochefoucauld, another is already in possession of the Museum through the bequest of Mrs. Rice. The Lorimer set, on a gray background, is unique. The frames are of exceptional interest, being the earliest example known of their type afterwards characteristic of the Louis XVI style in France, which these English examples antedate by several years.

The March issue of the Museum *Bulletin* gave an extended account of this furniture and its historic importance.

OTHER WORKS OF DECORATIVE ART

Beside the furniture mentioned above, a major accession was the famous Palissy ewer-basin from the Rothschild collection, the pendant to the equally famous one in the Louvre. These XVIth-century works are among the most celebrated, as well as the rarest and most magnificent specimens of the French potters' art. This princely object comes as a gift of Mrs. John D. McIlhenny.

With funds given by Mrs. Henry Belin du Pont the Museum purchased a distinguished work of English silver, the Wantage Cup, made by Peter and Ann Bateman, 1795, of the type created by Robert Adam.

PRINTS, DRAWINGS AND ILLUSTRATED BOOKS

Accessions in the print department have been especially notable. In all, 1346 prints, 225 drawings and three illustrated books containing 63 original etchings, were added to the permanent collection by purchase, and by many generous gifts. Among the latter may be cited:

A complete set of the posters of Toulouse-Lautrec, including the rare *La Gitane*, the signed *Napoleon* and the *May Milton*, *La Vache Enragée*

and *Revue Blanche* in the rare first states, as well as a dozen other Lautree lithographs, mostly of Yvette Guilbert, the gift of Mr. and Mrs. R. Sturgis Ingersoll.

A group of seven Daumier lithographs in very fine impressions, two of them very rare proofs before all letters, and the rest special printings "sur blanc." These and a beautiful proof of Baroccio's *St. Francis* in an undescribed first state, were presented by Lessing J. Rosenwald.

Fifty fine etchings and lithographs by the late Childe Hassam, the gift of his widow, forming a distinguished representation of his work.

Twenty rare prints by Callot, Dürer, and Ugo da Carpi, given by Philip Hofer.

Eight fine etchings and woodcuts and one drawing by Jean François Millet, the gift of David Keppel.

Ninety-eight prints, including the important sets on *War* and *Danse Macabre*, by Michael Fingesten, together with seven other etchings, by gift of Peter Fingesten.

The Farmer's Year, a set of twelve signed wood-engravings by Clare Leighton, one of her most important works, given by Mrs. William T. Tonner.

Two recent etchings by James McBey, *New York from Weehawken* and *Havana Harbor* in selected proofs, specially presented by Staunton B. Peck.

There were also gifts of prints by American artists, Warren Newcombe, Rockwell Kent, R. W. Woiceske, and Joseph P. Sims, from various public-spirited donors.

Two books elaborately illustrated with wood-engravings and color-aquaints by Georges Rouault, *Cirque de l'Etoile Filante* and *Passion*, were presented by Mr. and Mrs. Henry Clifford and by Henry McIlhenny, respectively.

The sumptuous gift by E. A. Belmont of 216 sketches and drawings by Thomas Sully, makes the Museum the important center for drawings by this famous artist. Included in the gift are 714 miscellaneous prints and 14 silhouettes, once owned by Sully, of great documentary and historical interest.

A large and impressive water color, *Avila*, by Thornton Oakley, was generously presented by the artist, long connected with the Museum through its School.

The most important accession of the Print Department during the year was the acquisition, by purchase from the John D. McIlhenny Fund income, of 357 prints and drawings by the great French painters of the XIXth and XXth centuries. This begins to fill a gap that was particularly evident in the Museum print collection. Most of the prints, made not so much by the professional print makers as by distinguished artists turning to a supplementary medium, are not only intrinsically beautiful but historically important. The artists represented in fine and rare impressions are Delacroix, Daumier, Géricault, Corot, Millet, Manet, Degas, Pissarro, Cézanne, Redon, Gauguin, Toulouse-Lautrec, Renoir, Van Gogh, Bonnard, Vuillard, Vlaminck, Rouault, Matisse, Picasso, Dufy, Braque, Maillol, Pascin, among many others.

Under authority recently granted, a similar representation of prints and drawings by American artists is to be assembled.

The existing collections and future program were outlined in the January issue of our *Bulletin*.

SCULPTURE

The Commissioners of Fairmount Park have placed in safety in the Museum the bronze "Nymph and Bittern," originally carved in wood by William Rush for Center Square, Philadelphia. His wooden figures, "The Schuylkill Freed" and "The Schuylkill Chained," previously deposited, have meanwhile been cleaned and restored, and similar work is now being performed on the four other figures by Rush on deposit at the Museum. Together they will constitute the most notable assemblage of the work of this first native American sculptor.

Mrs. Laurence Eyre generously presented the bronze bust of her father, John H. McFadden, by F. Lynn Jenkins, long on loan, as a memorial to this great benefactor of the Museum.

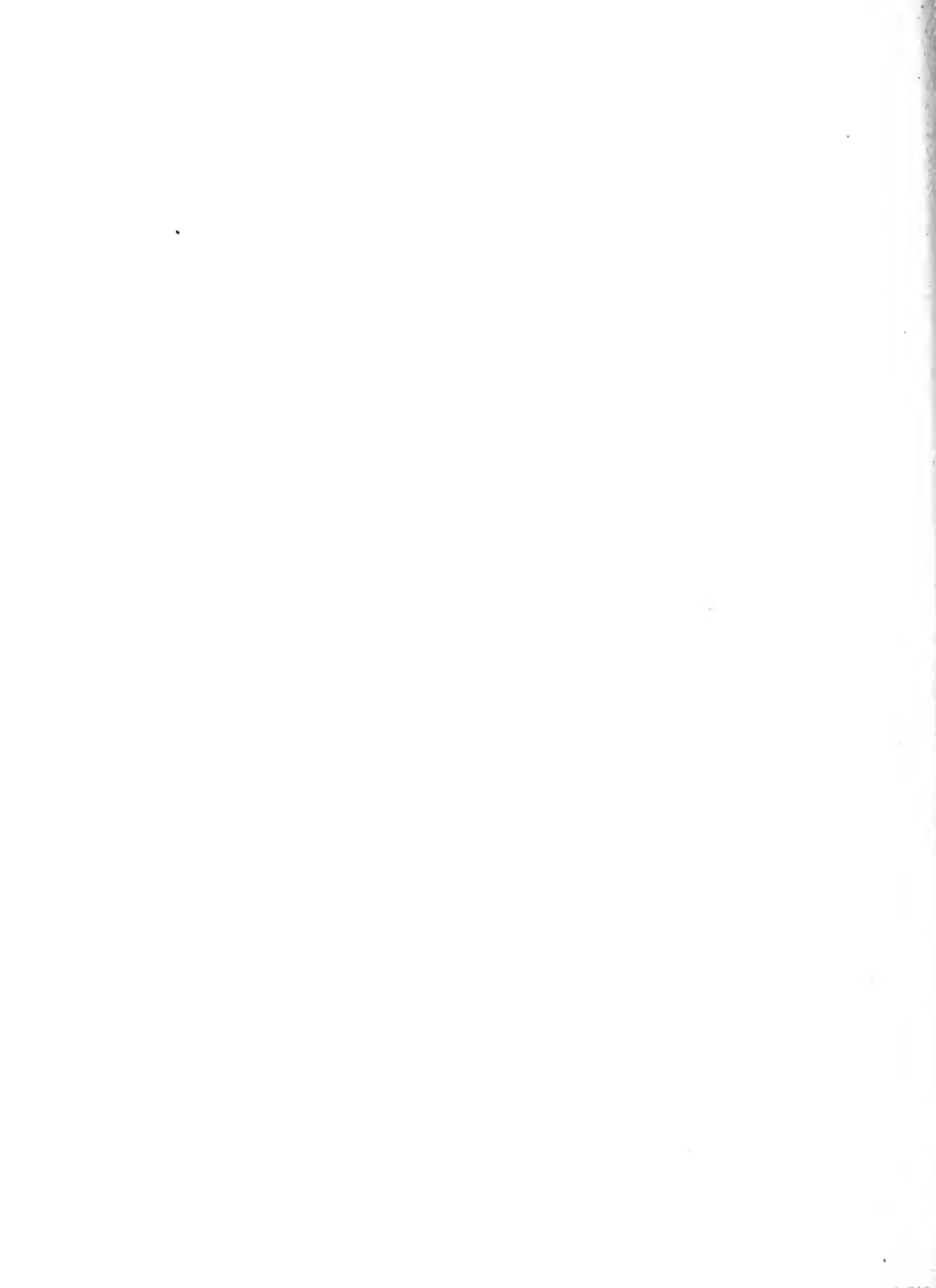
PAINTINGS

American paintings acquired included Daniel Garber's "Autumn Landscape," given by Mr. and Mrs. J. Stogdell Stokes; Adolphe Borie's "Portrait of Jack," given by Samuel R. Rosenbaum, and Horace Pippin's "The End of the War: Starting Home," given by Robert Carlen.

To the American paintings on loan were added others, including the famous Sully life-portrait of Jefferson's daughter, Martha Jefferson Randolph, and, for the summer, a very fine Stuart portrait of Jefferson.



William Rush: The Schuylkill Chained
Deposited by the Commissioners of Fairmount Park



There were numerous welcome loans of contemporary European paintings.

EASTERN ART

Mrs. Helena S. Lara gave, in memory of her father, Horace Trumbauer, one of the architects of the Museum building, an extensive and valuable collection of 20 pieces of K'ang Hsi porcelain, including fine groups of powder blue and of blue and white.

Mrs. Moncure Biddle gave, in memory of her father, Ernest F. Fenollosa, a Japanese painting by Kano Hogai, painted for the collector by the artist.

Numerous Chinese paintings, drawings and prints were acquired by purchase and by gift of Mrs. Henry F. Davis and of Federigo Sarda, supplementing our important collections in this field.

Mrs. Harry Markoe presented a Cambodian head of the XIIth century, carved in red sandstone, a very welcome addition to the Oriental collections.

A very fine stone figure of Buddha in high relief, Indian, VIIIth-Xth centuries, was purchased from the Temple Fund income.

LOANS TO OTHER INSTITUTIONS

Objects lent to other institutions for temporary exhibitions during the year numbered 158.

For furnishing the house on Queen Christina's Land Grant, League Island Park, the Museum lent fifty items of furniture and accessories to the American Swedish Historical Museum.

INSTALLATIONS AND EXHIBITIONS

In spite of limited funds, it was possible, through generous support of private donors and lenders, to maintain the Museum's notable series of transient exhibitions, which were supplemented by the installation of new accessions and newly constructed galleries. The major series comprised:

To September 22

LIFE IN PHILADELPHIA

To October 1

SCULPTURE INTERNATIONAL

in collaboration with the Fairmount Park Art Association

- From October 1
AMERICAN FURNITURE AND DECORATIVE ARTS
bequest of R. Wistar Harvey
- From November 1
ENGLISH AND AMERICAN GLASS
the George H. Lorimer Collection
- From December 1
GOTHIC WOODWORK
given by Mr. and Mrs. Roland L. Taylor
- From January 1
PAINTINGS FROM THE W. P. WILSTACH COLLECTION
- January 31—March 2
ART IN ADVERTISING
in collaboration with the Art Directors Club
- From March 15
FURNITURE FROM MOOR PARK BY ROBERT ADAM
bequest of Alma V. Lorimer
- March 29—May 11
THE WALTER P. CHRYSLER, JR. COLLECTION
contemporary and primitive art
- From May 27
ART AND COLLECTING IN THE XIXth CENTURY
(at Memorial Hall)

Reinstallation of paintings of the Wilstach collection in nine newly prepared galleries gives opportunity for fuller appreciation of the merits of this collection, strong especially in the fields of Spanish and Italian baroque painting, Dutch and Flemish painting of the XVIIth century, and French painting of the XIXth century. A number of the principal masterpieces were reproduced in our *Bulletin* for November.

Through the liberality of the Art Directors Club, it was possible to make the Club's tenth annual exhibition of advertising art, held this year at the Museum, a noteworthy one, filling five galleries and embracing all major forms of printed advertising and display. Its own publicity, including broadcasting as well as outdoor advertising, was particularly effective,



William Rush: *The Schuylkill Freed*
Deposited by the Commissioners of Fairmount Park



resulting in a total attendance of 56,338, with several Sundays over 8000.

The outstanding exhibition of the year was made possible by the generosity of Walter P. Chrysler, Jr. in lending his very important and extensive collection, chiefly of contemporary art. This was organized in collaboration with the Virginia Museum of Fine Arts, the Richmond showing being the first public showing of the collection as a whole. In Philadelphia the display filled twelve galleries, many of which were devoted to single important masters. Rarely has there been an equal opportunity anywhere to follow and familiarize one's self with the evolution of modern painting. There were 96,144 visitors. Again the Sunday attendance was particularly large—that on May 4 being 8836, the largest since 1930.

At Memorial Hall a very interesting installation has been made by Mr. McIlhenny and Mr. Clifford in the Wiltach galleries, with paintings of the XIXth century, and with furniture and accessories from successive phases of the decorative arts of the time, such as the Empire, Victorian and Centennial.

For the coming summer our great feature is to be a loan exhibition of Chinese bronzes from the celebrated collection of Mrs. Christian R. Holmes.

Exhibitions in the Print Gallery were as follows:

May 1—September 22	Life in Philadelphia
January 12—February 28	Selections from the Permanent Collections
March 29—May 11	Chrysler Collection
May 24—June 24	England before the War from the William S. Pilling Collection
May 24—June 24	Recent Accessions

In the galleries of the Division of Education there were shown:

June—October	Self-Portraiture through the Ages
June—October	Lines that Live
September—January	Children at Work
October—March	Art and Life in the Middle Ages
October—March	Art of Games
October—April	Art of Weaving
March 15—March 29	Pictures by Mexican Children

COLONIAL HOUSES

Installations at the three Colonial houses we administer in Fairmount Park—Mount Pleasant, Cedar Grove, and the Letitia Street house—have been much improved and refreshed through the interest and taste of Mrs.

Boudinot Stimson and Mrs. Stephen Fugnet. The Planters Garden Club has generously undertaken welcome improvements in the garden at Mount Pleasant.

EVENTS FOR MEMBERS

On March 28 was held the annual reception, on the occasion of the private view of the Chrysler collection. Members of the Museum were guests of the Art Directors Club on January 31, at the private view of the exhibition of Art in Advertising.

Through the generosity of Mr. and Mrs. George D. Widener and of Mr. and Mrs. Lessing J. Rosenwald, their houses and collections were opened to members of the Museum for periods in the autumn and spring, respectively. These occasions were largely attended and greatly enjoyed; such visits constitute one of the most highly prized privileges of membership.

EDUCATIONAL WORK

For the film and lecture program a sufficient provisional auditorium was fitted up. Here over 46,000 persons saw our film showings devoted to art appreciation. Seven films received as gifts of various donors and several of the finest existing films, such as "The Mystic Lamb," "Memling," and "Rembrandt," acquired by purchase, are available for circulation.

With the trained staff of lecturers provided by the Work Projects Administration the usual conducted visits, gallery talks, demonstration lectures, art appreciation classes and extension lectures were maintained, reaching a total of over 70,000 persons. This is in addition to the information service in the galleries, available to all visitors.

A special children's day attracted 5040, and the puppet plays, produced by the children's classes, 3777.

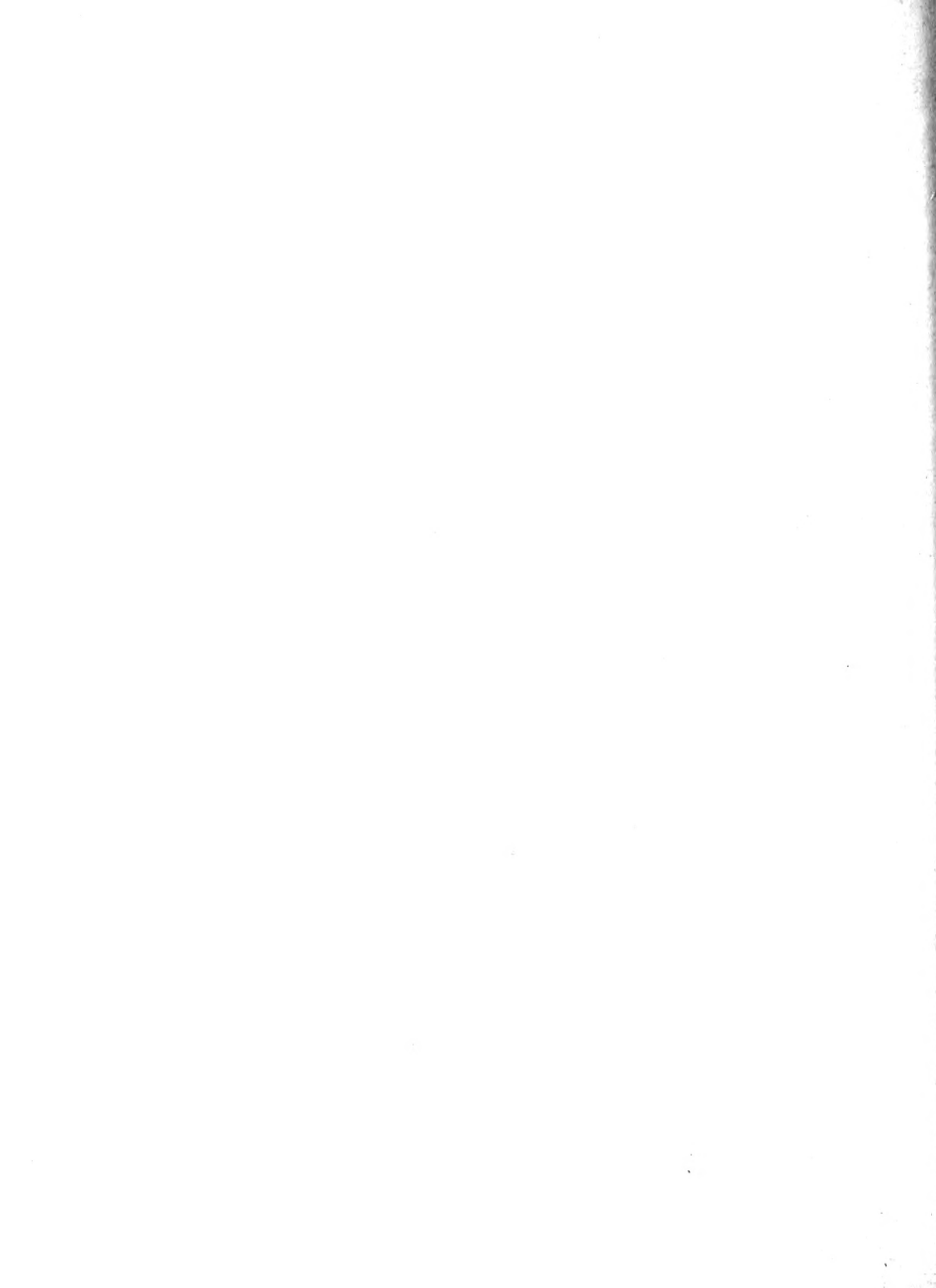
Beside the educational exhibitions previously listed, exhibition of a "Treasure of the Month" was continued, with suitable interpretative material. The various exhibitions were also circulated, with ten showings in six other museums.

RESEARCH AND PUBLICATION

As usual, members of the staff were well represented by scholarly contributions in leading learned journals of Europe and America.



Daniel Garber: Autumn Landscape
Given by Mr. and Mrs. J. Stoddell Stokes



LIBRARY

During the year, the entire library was rearranged according to a new and very advantageous system of subject division. A selection of the most desirable and readable books on all phases of art was arranged along the most accessible wall where they serve as a "browsing" library. Books infrequently used were relegated to the stack, while the remaining books were arranged according to the departmentalization of the Museum and the physical layout of the library room, rather than according to academic divisions of art history. The new arrangement is very successful and greatly simplifies the use of the library.

Beside purchases from Museum funds, 128 volumes, continuations of various series, were acquired for the Wilstach Library under appropriations by the Commissioners of Fairmount Park from the Wilstach fund.

The prediction that library use by the staff would increase tremendously when the library was moved from Memorial Hall, has proved well-founded. Our library is generally and rightly regarded as a model of the small specialized collection, effectively made useful, and the advice of our Librarian is frequently sought for the solution of related problems elsewhere.

REGISTRAR'S OFFICE

Not the least indispensable activity of a museum is that of record of its objects: their source, status as gift or loan, nature, origin and location—the last subject to constant change. For 80,000 objects it is a big, complicated job, requiring thoughtful organization and efficient execution. All these records here are in charge of the Registrar. With the aid of volunteer workers, and of a large and competent force supplied by the Work Projects Administration, Miss Wolfe and her staff have produced a model catalogue, now carried back to the first founding of the Museum in 1876.

Incidental to this work a vast amount has been done to insure the preservation of objects.

The May issue of the Museum *Bulletin* was devoted to such activities of record and preservation, to which the Museum is happy to give public recognition.

OFFICE OF BUILDINGS

Work in all departments of the Museum, particularly in the matter of installation, is severely handicapped by the inadequate number of me-

chanics on the force of the Office of Buildings. We must look to the City of Philadelphia for increased appropriations for such purposes. In spite of these inadequacies, immense tasks in maintenance, repair, transportation and installation at the six buildings we administer were accomplished by our very loyal and competent men.

Cleaning of the greatly enlarged gallery space was done mostly by a force provided by the State Department of Public Assistance.

Three fountain pumps with their control equipment were generously presented to us by the French Participation in the New York World's Fair.

PERSONNEL

Horace H. F. Jayne resigned as Chief of the Division of Eastern Art and Curator of Chinese Art to assume, on January 1, the post of Vice-Director of the Metropolitan Museum of Art. The immense and admirable expansion of the Division during his tenure sufficiently bears witness to his abilities and devotion; the affection of all, to his personal qualities. The Museum takes pardonable pride that the Director and Vice-Director of the Metropolitan, as well as the Director of the Brooklyn Museum, are now all alumni of the staff here.

Carl Zigrosser was appointed Curator of Prints. Very widely and favorably known through his long experience in New York with prints both European and American, both historic and contemporary, he is the author of the standard handbook, "Six Centuries of Fine Prints," and for the past two years held a Guggenheim Fellowship for the preparation of a volume on American Print Makers.

Joan Prentice has been appointed Assistant in Decorative Arts, with responsibility in the field of ceramics.

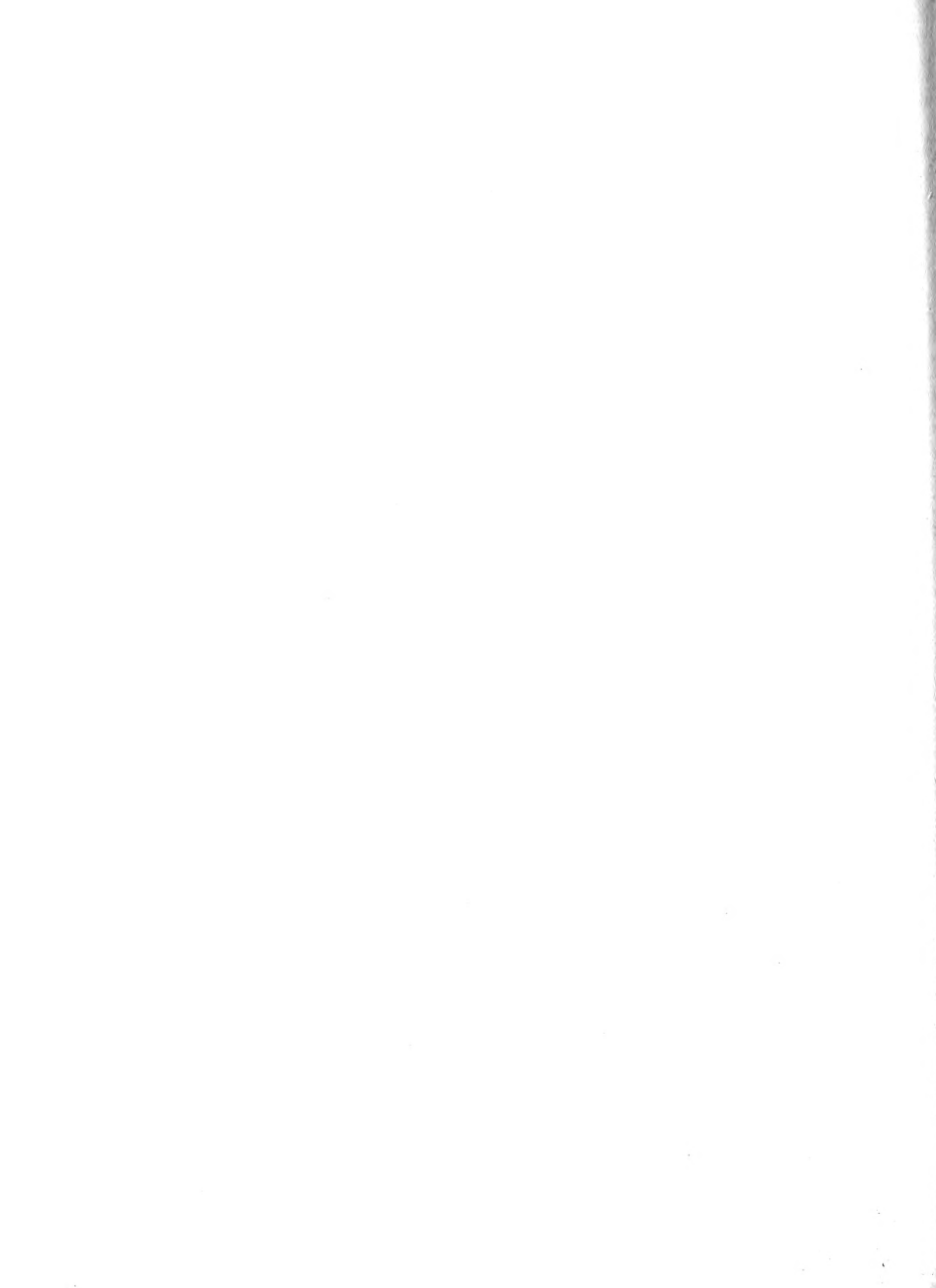
Miss Jane Messenger and Miss Natalie Munson did effective volunteer work through the year, for which we are deeply indebted.

On the regretted resignation of William Hoffmeister, to become Superintendent of the University Museum, he was succeeded as Assistant Superintendent here by John Davis, who had been in charge at Memorial Hall for several years.

Without exception, the work of the staff has been beyond praise in great accomplishments made in spite of means which might well have proved inadequate for such great undertakings.



Adolphe Borie: Portrait of Jack
Given by Samuel R. Rosenbaum



ATTENDANCE

Total attendance at all buildings rose to over two-thirds of a million, a 17 per cent increase; at the main building to over half a million, a 22 per cent increase. Many factors doubtless contributed to this, especially the opening of new sections last year, the fine exhibitions, the multitude of events in the organized educational work. Attendance at our colonial houses doubled, through organized visits of school classes.

FINANCES

Under the Museum's own operating budget of \$156,000, the amount actually expended was \$153,000, including \$80,000 appropriated by the City of Philadelphia, and \$3,625 allocated by the Commissioners of Fairmount Park from the Wiltach Fund income. In addition to endowment and membership income, this involved the securing of \$25,000 in current contributions, \$19,000 of it being from members of the governing bodies.

The whole amount expended for activities at the Museum was \$374,000, including \$167,000 from the federal government through the Work Projects Administration for education, research and record, and \$27,000 from the state through the Department of Public Assistance for cleaning and repairs. In addition there were capital outlays of \$285,000. Of these \$262,000 was for construction, design and engineering, \$215,000 of this being federal funds of the Work Projects Administration and \$47,000 Museum funds from various sources, in addition to various items supplied in kind.

The City also made a welcome appropriation of \$12,000 as a contribution toward WPA construction which will be disbursed on account of construction of the auditorium and certain new galleries, now under way.

The reduction in national appropriations for work relief, with consequent reduction in the force at the Museum, brings to a head the need of more operating funds from the City. Council has long appreciated that it must step in, should such a crisis arise. We are attempting to get our City support for 1941 increased at least to \$100,000, by a supplemental appropriation of \$20,000, and for 1942 to \$150,000. This would still be less than the \$168,000 we had in 1931, when our gallery space open to the public was but a small fraction of what it is today. We trust that, with the sympathetic coöperation of the Mayor and Council, it may be possible to establish the budget on this more adequate footing.

Respectfully submitted,

A handwritten signature in dark ink, reading "Fiske Kimball". The signature is fluid and cursive, with a long, sweeping underline that extends to the right.

Director

STATISTICAL TABLES

ACCESSIONS 1940 • 1941 WORKS OF ART

Classes of Objects	Bequests	Gifts	Purchases	Totals
Architecture		1		1
Arms and Armour		1		1
Ceramics	2	42		
Baugh-Barber Fund			2	46
Costumes		2		2
Drawings and Water Colours		224		
George W. B. Taylor Fund			1	225
Furniture	12	6		18
Glass	2			2
Lace	2			2
Metal		1		1
Miniatures	1			1
Miscellaneous		17		17
Paintings		12		12
Prints and Books of Prints		984		
McIlhenny Fund			358	
Seeler Fund			6	
George W. B. Taylor Fund			1	1,349
Sculpture		5		
Temple Fund			1	6
Silver		6		6
Textiles		12		12
Woodcarvings		242		242
	<hr/> 19	<hr/> 1,555	<hr/> 369	<hr/> 1,943

LOANS OF WORKS OF ART

1940 - 1941

Arms and Armour	43
Bronzes	179
Ceramics	147
Furniture	1
Glass	25
Miscellaneous	7
Paintings	207
Prints	33
Sculpture	30
Silver	1
	<hr/>
	673

ATTENDANCE

FISCAL YEAR, JUNE 1, 1940-MAY 31, 1941

Philadelphia Museum of Art	515,439
Memorial Hall	105,719
Rodin Museum	39,456
Mount Pleasant	3,799
Cedar Grove	2,433
Letitia Street House	3,002
	<hr/>
	669,848

(FISCAL YEARS, JUNE-1 MAY 31)

	Philadelphia Museum	Memorial Hall	Rodin Museum	69th St. Branch	Mount Pleasant	Cedar Grove	Letitia St. House	Total
1932-33	312,132*	109,948*	50,051*	66,889†	2,051	1,519	2,428	545,018*
1933-34	317,892*	33,082†	17,309*		1,444	1,109	1,844	372,680*
1934-35	252,592*	21,246†	13,890*		2,129	1,484	2,113	293,454*
1935-36	235,864*	62,178†	24,025*		2,166	1,540	2,041	327,814*
1936-37	271,969	108,819	42,353		2,905	2,104	2,738	430,888
1937-38	281,497	107,883	44,765		2,656	2,106	2,225	441,132
1938-39	322,136	115,707	45,115		2,516	1,567	2,211	489,252
1939-40	422,140	99,316	40,451		2,939	2,281	2,653	569,870
1940-41	515,439	105,719	39,456		3,799	2,433	3,002	669,848

*Museum closed on certain days of the week.

†Museum closed entirely for part of year.

EDUCATIONAL ACTIVITIES

June 1, 1940 to May 31, 1941

Adults	Events	Attendance		
Gallery Talks	345	5,043		
Visits of Clubs	34	1,098		
Visits of Other Groups	85	2,596		
	<hr/>	<hr/>	464	8,737
Children				
Visits of School Classes	445	19,161		
Art Appreciation Classes	109	4,240		
Puppet Plays	9	3,777		
Story Hour	24	410		
	<hr/>	<hr/>	587	27,588
Adults and Children				
Motion Pictures		146		47,824
		<hr/>		<hr/>
Total in Building		1,197		84,149
Extension Lectures				
		83		39,785
		<hr/>		<hr/>
Total				123,934

FRIENDS OF THE MUSEUM

contributing to the cost of operation and exhibitions
during the year 1940-1941

ART DIRECTORS CLUB

MRS. JOHN C. ATWOOD, JR.
MISS HELENE A. BAUGH
AUGUST BEIN
CHARLES BOND
MRS. HENRY H. BONNELL
HENRY S. BROMLEY
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MISS MARION B. WOOD
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ANONYMOUS	C. HARTMAN KUHN in the name of Laura Baker Kuhn
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ANONYMOUS through GEORGE F. TYLER	MRS. HELENA S. LARA in memory of Horace Trumbauer
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MRS. EDWARD BOK	MRS. HENRY E. MACKY
MRS. EDWARD BROWNING	MRS. HARRY MARKOE
ROBERT CARLEN	MRS. HARRY MARKOE in the name of Mrs. Stephen A. Caldwell
MR. AND MRS. HENRY CLIFFORD	MRS. CHARLES J. MILLER
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MRS. LILY S. CONVERSE	WARREN NEWCOMBE
MRS. HENRY F. D. DAVIS	MISS ETHEL NUSS in the name of Mrs. Ada E. Nuss
MRS. FRANK MILES DAY	THORNTON OAKLEY
MRS. J. OSCAR DICKS	STAUNTON B. PECK
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MRS. LAURENCE EYRE	MRS. GEORGE S. ROBBINS
PETER FINGESTEN	SAMUEL R. ROSENBAUM
MRS. CHARLES FRITZ	LESSING J. ROSENWALD
JEAN GORIANY	FEDERICO SARDA
MRS. CHILDE HASSAM	JOSEPH SIMS
MRS. DANIEL O. HASTINGS	J. STODDELL STOKES
MISS MABEL HIGGINS	MR. AND MRS. J. STODDELL STOKES
PHILIP HOFER	MR. AND MRS. ROLAND L. TAYLOR
MR. AND MRS. R. STURGIS INGERSOLL	MRS. WILLIAM T. TONNER
MRS. E. EARLE JOHNSON	R. W. WOICESKE
DAVID KEPPEL	

BEQUESTS OF WORKS OF ART

CAROLINE A. GILLINDER	FANNY NORRIS in memory of Louis Marie Clapier
ALMA V. LORIMER	MADGE RAWLINGS

DONORS TO THE LIBRARY*

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ART INSTITUTE OF CHICAGO	MISS JEAN LEE
HENRY CLIFFORD	MORTIMER C. LEVENTRITT
PHILIP P. FERGUSON	UNIVERSITY OF LUND, SWEDEN
FRIENDS' HISTORICAL LIBRARY	HENRY P. MCILHENNY
SWARTHMORE COLLEGE	HENRI G. MARCEAU
MRS. SAMUEL MCCLINTOCK HAMILL	MUSEUM OF MODERN ART
HAVERFORD COLLEGE	NEW YORK
THE UNION	NATIONAL SOAP SCULPTURE
HAVERFORD COLLEGE LIBRARY	COMMITTEE
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HISPANIC SOCIETY OF AMERICA	PIERPONT MORGAN LIBRARY
PHILIP HOFER	MISS JOAN PRENTICE
R. STURGIS INGERSOLL	EDWARD ROBINSON
INSTITUTO NACIONAL DE ARTES	PROF. MARTIN SCHUTZE
PLASTICAS, HAVANNA	CLARENCE C. ZANTZINGER
UNIVERSITY OF IOWA	KUNSTGEWERBEMUSEUM DER
DEPT. OF PSYCHOLOGY	STADT ZÜRICH
JAPAN INSTITUTE, NEW YORK	

*The Museum exchanges its publications with many other institutions.

BOOKS ADDED TO THE LIBRARY

Purchased	194
Gifts	123
Total	317

LENDERS OF WORKS OF ART

ART DIRECTORS CLUB

FREDERICK KEITH BROMLEY

MRS. COLEMAN P. BROWN

WALTER P. CHRYSLER, JR.

HENRY CLIFFORD

COMMISSIONERS OF FAIRMOUNT
PARK

GENERAL AND MRS. WILLIAM
CROZIER

MRS. HENRY F. D. DAVIS

WILLIAM RUSH DUNTON, JR.

FEDERAL ART PROGRAM

MRS. ALFRED H. GEARY as
trustee of the ESTATE OF
BARCLAY MCFADDEN

MRS. CHRISTIAN R. HOLMES

MISS ANNA WARREN INGERSOLL

MRS. HENRY CARVILL LEWIS

HENRY P. McILHENNY

METROPOLITAN MUSEUM OF ART

MUSEUM OF MODERN ART

BURTON H. R. RANDALL

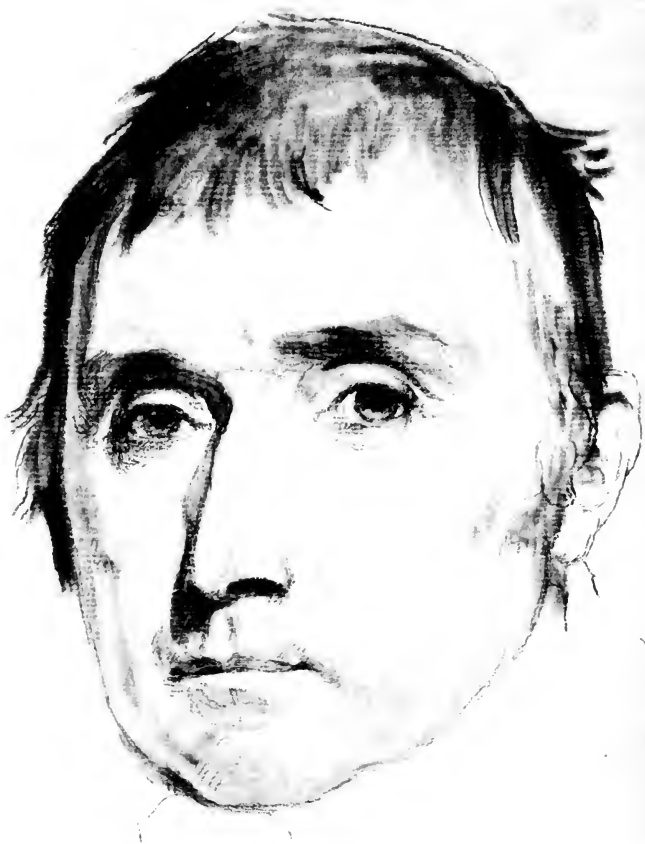
MRS. EDITH RANDON

MISS MAUD RUSSELL

MRS. E. HOLLINGSWORTH SITER

J. STOGDELL STOKES

C. FREDERICK C. STOUT



Thomas Sully: Portrait Sketch
From the collection given by E. A. Belmont

REPORT OF THE DEAN OF THE ART SCHOOL

TO THE PRESIDENT AND TRUSTEES OF THE PHILADELPHIA MUSEUM OF ART

That the creative artist has an important place in the life of his community is now a recognized fact. He stands for certain fundamental principles in this new era of social adjustment. He stands for freedom of expression as against regimentation—for that disciplined freedom to express with trained sensibility his understanding of the truth.

To all who are fortunate enough to experience it, such freedom of expression brings a certain enlightenment. But the audience for the artist is none too large—though it is growing every year—mainly due, I think, to the intelligent art teaching now being conducted in our private and public schools. Our course in Teacher Education is devoted to the training of art teachers who carry the message of art to the youth of our country.

The State now requires that the teacher of art in our public schools be a graduate of an accredited professional art school or college that meets State requirements and is a degree-awarding institution.

It was in May of last year that the School of Industrial Art was granted a charter by the State Council of Education to offer a degree of Bachelor of Applied Arts in Education to those students successfully completing the five-year course.

The course was expanded and the faculty enlarged. The new courses offered by this department include Elementary Industrial Arts, History of Civilization, Current History, General Psychology, Educational Psychology, Educational Sociology, General Sociology, English Composition, English Literature, American Literature, Orientation, Survey and Principles of Education, and Physical Education and Hygiene.

There are thirty-two enrolled in the new degree course; some of them are to be graduated this year. An entering group of at least fourteen have registered for this course next year, coming from the present first-year class. It is, however, our object to stress quality in this course rather than numbers.

Activities of this course went far beyond the classroom work. Special features included reorganization of the Philadelphia Museum Chapter of the Junior Eastern Arts Association, to embrace a program of social activities and stimulate coöperative interest in art education. Informal luncheons of the Museum Chapter were held at the School. Speakers at these lunch-

eons were Miss Margaret Marquart, Supervisor of Art in the Newark, New Jersey, Schools; and Joseph Corbi, Supervisor-Teacher in Delaware and a graduate of the School, who gave a lecture on children's art, illustrated with lantern slides prepared by himself. Trips of inspection were taken to many schools in this vicinity.

I am also glad to report that a Placement Bureau, under the direction of Dr. Charles M. Morris, has been organized this year by the Teacher Education Department. The Bureau serves primarily undergraduates and alumni of the course in Teacher Education, but is available to all students and graduates of the School. The Bureau has been most successful in placing students in teaching positions and in industry.

I have purposely gone into detail concerning the course in Teacher Education as it is the first year that it has been given as a degree course in the School. The Art School is also deeply indebted to the Textile School for the classroom put at our disposal for the instruction in academic subjects.

INTERIOR DESIGN

Outstanding among the exhibitions given this year in the gallery of the School was the exhibition devoted to Interior Decoration. There were eight individual exhibits staged by graduates of the School.

During the exhibition the instructors in the Interior Design Course arranged for a series of talks by artists notable in their fields—and we are deeply indebted to the following speakers:

ARTHUR EICHLOR	"Fabrics"
E. LEWIS DALES	"The Science of Modern Lighting"
HENRY ALLMAN	"Wallpapers"
EDWARD WOLFE	"Georgian Furniture"
OSCAR E. MERTZ	"Interior Design"
OSCAR STONOROV	"Regional Architecture"
GEORGE HOWE	"Contemporary Design Based on Social Tradition"

The students in the class of Interior Design supplemented their class work by visits to galleries, factories and private homes.

ADVERTISING DESIGN AND ILLUSTRATION

Despite unsettled national and world conditions, this has been an active year in the fields of Advertising Design and Illustration. In the annual exhibition of the students' work in the Illustration and Advertising Design



Federigo Baroccio: St. Francis in the Chapel
 Etching, undescribed first state
 Given by Lessing J. Rosenwald



Class there is decided evidence that considerable of this professional spirit and activity found its way into the classroom.

The problems presented to both these classes paralleled the type of work being done outside, and every effort has been made to equip the student with a practical background and an advanced personal viewpoint about his work.

In one of my early reports I mentioned that every effort would be made to "more fully coördinate the various courses that comprise the School's curriculum, and to emphasize that each subject studied would include principles that can be applied with advantage to related work." This, I feel, has been accomplished to a marked degree throughout the School. Especially noticeable is the relation that now exists between the courses in Illustration and Advertising Design coördinated through the courses in drawing, lithography, graphics and painting.

Likewise the course in Industrial Design has been brought into splendid working relation with the departments of Ceramics, Modeling, and Woodwork and Joinery.

PRIZES

Through the generous assistance of the Associate Committee of Women we were again able to award the usual number of individual prizes for special work at our Commencement exercises held June 5 in the beautiful West Foyer of the Museum.

This year we again acted as host to the McCandlish Lithographic Corporation for their Annual Nation-wide Poster Contest. This contest was open to any American artist or art student. The prizes were of amounts large enough to interest professional artists in this field of work and there were 438 entries from all parts of the country.

It is my pleasure to report that the first prize of \$500 and the second prize of \$300 were won by students in the Advertising Design course. This is the first time since the national contest was inaugurated in 1937 that other than a professional artist has received the top award.

The week of April 14 was set aside by the Government as "Flying Cadet Week," at which time the United States Army made a drive to recruit cadets for the Air Corps. The School felt deeply the honor of being selected by the Government to hold a competition limited to the students of the School, for a poster to be shown during Flying Cadet Week.

Lieutenant Munster presented the problem to the combined classes in Illustration and Advertising Design, stating the purpose of the contest and informing the contestants that the prize-winning poster would be reproduced in color and used by the Government to stimulate interest in the Flying Cadet Corps. A splendid display of twelve posters was arranged in the Broad and Chestnut Streets window of the Wanamaker Men's store.

COSTUME DESIGN, FASHION ILLUSTRATION AND STAGE COSTUME

The Annual Fashion Show presented by the students of the Costume Design Class was held at the Manufacturers and Bankers Club on the evening of Tuesday, April 29, and again on the afternoon and evening of April 30, to three capacity houses.

The students in the Fashion Illustration Course made their contribution to the Fashion Show by designing the cover for the program. The students in the Stagecraft course designed and executed the settings and created the lighting effects.

In addition to the regular weekly fashion talks to the Costume Design Class, we had four invited speakers who hold positions of importance in the fashion world. The first invited guest speaker was Miss Alice Thompson, Editor of *Glamour Magazine*, who spoke on "Fashion Reporting." The second speaker was Miss Kate Hemingway, Fashion Coördinator from Wanamaker's, who spoke on "Fashion Work in a Modern Department Store." This was followed by a talk by Renée Montague, foremost American designer. The last speaker in this group was Miss Ruth Joan Schoenberg, of A. M. Tenney Associates, who spoke on "The Styling and Promoting of Fabrics."

The students of this class entered into two competitions during the year as part of their prescribed course and were successful in receiving two awards in the Julius Kayser competition. We also won first prize and two honorable mentions in The Printzess Coat Competition.

It is of the utmost importance that students studying Costume Design for the stage have practical contact with professional stage production. It was fortunate, therefore, that we could arrange with the Philadelphia Opera Company to have the direction of this part of the opera in the hands of the students in the course on Stage Costume. The students, under the able direction of Mrs. Helen Stevenson West, superintended the designing and making of various costumes, masks and wigs for the current season. In the case of "Pelléas and Mélisande," the entire ensemble was designed and made at the School.



Toulouse-Lautrec: La Vache Enragée
 Lithograph in colors, the rare first state
 From the collection given by Mr. and Mrs. R. Sturgis Ingersoll



INDUSTRIAL DESIGN

The work of the course in Industrial Design has been brought into splendid coördination with the Ceramic, Modeling and Woodworking departments. Plans have been made to extend this course into a specialized field of two-dimensional design, and a thorough course in textile design will be developed in coördination with the Textile School.

We were fortunate in having a number of talks on professional subjects by guest speakers. Mr. George A. Dubs, of the John A. Dubs Company, spoke on "The Properties and Technical Use of Woods," stressing particularly veneers and plywoods. Mr. Green, of the Röhm and Haas Plexiglas Company, spoke on "Plastics." General George Habgood spoke on "Metals As Used in Industry" and conducted the students through the George Habgood plant, where demonstrations were given in metal finishes, spinning, etc.

The newly equipped ceramic division has helped materially the work of the course in Industrial Design and has become an integral part of this department.

LIBRARY

One hundred and sixty-nine books have been added to the library, sixty-five of which were gifts.

Following is the list of those who have contributed so generously to the library:

MRS. EARL MACQUIVEY

MR. FRED DEP. ROTHERMEL

MRS. FRANK THORNE PATTERSON

MR. EDWARD WARWICK

MRS. ELI KIRK PRICE

THE COSMOPOLITAN CLUB

MR. JOHN W. TAYLOR

THE PHILADELPHIA MUSEUM OF ART

In concluding this report, I wish to express my appreciation to the President and Officers of the Corporation, to the Trustees, the Committee on Instruction, the Associate Committee of Women and the Staff and Faculty.

Respectfully submitted,

A handwritten signature in cursive script, reading "Edward Warwick". The signature is written in dark ink and is positioned above the printed name "Dean.".

Dean.



James McBey: New York from Weehawken
Given by Stanton B. Peck

REPORT OF THE DEAN OF THE TEXTILE SCHOOL

TO THE PRESIDENT AND TRUSTEES OF THE PHILADELPHIA MUSEUM OF ART

I have the honor today of presenting my first Annual Report to this body, concerning the activities of the Philadelphia Textile School during the past year. A large portion of our time has been devoted to studying the needs of the School, with particular emphasis on the physical plant and equipment. Considerable thought and study has been given to the development of a four-year curriculum, leading to a Bachelor of Science degree. Application has been made to the State Council of Education for approval of this curriculum.

Our request was received most favorably at the last meeting of the Council on Friday, June 6, and we hope to have full approval of this matter at the next regular meeting of the Council.

This change which entails the broadening of our curricula through the addition of academic, scientific and economic courses, we believe, will give the Philadelphia Textile School one of the finest textile degree courses ever to be offered to any student body.

FACULTY:

Various members of the staff have made plant visits during the summer of 1940, and also during the scholastic year just closed, for the study of new developments, new processes and new equipment, in order that our student body might have the latest information possible. We expect to continue this program, and our faculty will make many visits during the coming summer months.

We have also encouraged the staff to take active participation in the societies of the textile industry. We now have representation in practically every worthwhile textile organization.

BUILDING:

Lighting surveys were made by the Philadelphia Electric Company, and the Illumination Division of the General Electric Company. We are installing adequate lighting throughout the School as rapidly as possible, in accordance with our plans; up to the present time seven classrooms have been re-lighted.

Considerable amount of painting has been completed, this being done in accordance with approved lighting standards. We expect to continue our painting and lighting program until the entire School is adequately renovated.

New office has been constructed, and I would like to take this occasion to state that the Dean's office was designed by Mr. Richard Klings. Mr. Klings is a graduate of the Art School, and designed the office as a contribution to the School.

A new Scientific Instrument room has been constructed on the third floor, and a darkroom for photographic work adjoining this laboratory. Anticipating our new course in Microscopy, a large room on the third floor has been equipped for this purpose, and a sufficient number of microscopes added to our equipment to enable us to conduct this course in a satisfactory manner.

Our Raw Materials laboratory has been rebuilt, and in the future all raw materials will be taught in this one laboratory which has been designed for this purpose.

Plans have just been completed for the Testing Laboratory on the ground floor. This work will be done during the summer.

Two new offices have been built, and the old Search Library room will be converted into a faculty room during the summer.

Space has been found for a Library. This room is now complete, and will be in operation when School opens in the Fall.

MACHINERY:

One of the first tasks undertaken by the writer was a machinery survey. As a result of this information, approximately one hundred tons of old machinery have been cleaned out and junked.

A number of equipment surveys have been made by the faculty and machine builders during the year. As a result of this work, we have formulated a program for the modernization of our equipment for the next five or six years. During the past year we have made a very good start on this program, and have installed the following items: One—40-inch Card, equipped with Revolving Flat Card and Automatic Feed; One Stripper; One Burnisher; One Long Grinder and two Traverse Grinders; One 4-Delivery Model K Drawing Frame; One 36 Spindle Long Draft Roving Frame; One



Clare Leighton: Lopping
One of the set of 12 wood-engravings, *The Farmer's Year*
Given by Mrs. William T. Tonner



36 Spindle Long Draft Spinning Frame; One Sewing Machine. This machinery was purchased from the Whitin Machine Works, Whitinsville, Massachusetts, and was on display at the Shelton Loom Exhibit in the Ford Building, at the New York World's Fair.

From the Universal Winding Company of Providence, Rhode Island, we purchased the following: One 20 Spindle No. 90 Filling Winder; One 10 Spindle No. 44 Roto-Cone and Tube Winder. These Winders have been built up to handle practically every type of winding and all types of yarns.

We have also purchased from the Smith Drum Company, Philadelphia, One Single Package Stainless Steel Dyeing Machine, with Stainless Steel Pressure Dye Tank, Stainless Steel Expansion Tank, and A. C. Motor Driven Stainless Steel Pump.

Two Motors were purchased from the General Electric Company and the Crompton & Knowles Loom Works, together with the necessary equipment to install individual drives on two looms in the power weaving room.

From the Atlas Electric Devices Company in Chicago we have purchased One Fade-Ometer and one Launder-Ometer, complete with Preheated Loading Table. These two new machines make a fine addition to our Testing Laboratory.

We will also have delivered this week, One Johnson & Bassett Woolen Mule. This machine was badly needed, as our present Mule is quite obsolete.

The Whitin Machine Company is now manufacturing a new Schweiter Winder that we consider to be the finest machine of this type made.

We also expect to install one 40 Spindle Model E Wool Spinning Frame, and One Double Rub Tape Condenser this summer. This machinery to be purchased from the Whitin Machine Works, Whitinsville, Massachusetts. We also have on order, complete Humidification equipment for the School, which is badly needed. We will receive a two-can Intersecting Gill Box, for our Worsted Department, from the American Gill Screw Company, Providence, Rhode Island, as a donation, this Fall. I would like to state that we have received splendid cooperation from the machine manufacturers in the matter of discounts. These discounts range from 50% to 100% on everything that we have purchased. We were fortunate in obtaining a gift of the Australian Wool Exhibit that was at the New York World's Fair. This beautiful Exhibit—worth several thousand dollars—was presented to the School by Mr. Lewis R. Macgregor, Australian Government Trade Commissioner, and is serving a very useful purpose.

The H. W. Butterworth Company of Philadelphia is building a Stainless Steel Raw Stock and Package Dyeing Machine for the School. The steel has been donated by the Republic Steel Corporation, Massillon, Ohio, and Mr. Butterworth, who is an alumnus of the School, is building the machine without charge.

PLANT VISITS:

July, 1940: A tour was made through New England, visiting plants in Connecticut, Rhode Island, Massachusetts and Maine, relative to purchases of machinery, by the writer and Professor Naab of the Cotton Yarn Manufacture Department.

August, 1940: The following plants were visited by the writer and various members of the faculty: Proctor & Schwartz Company, Philadelphia; Wildman Manufacturing Company, Norristown, Pennsylvania; Fidelity Machine Company, Philadelphia; Ciba Company Laboratories, New York; Experimental plant of the American Viscose Company, Marcus Hook, Pennsylvania. Also, the Bureau of Standards and the Department of Agriculture at Washington, D. C., in reference to cotton marketing, standards and experimental research. Professors Bertolet and Theel visited the Chemical Laboratories of Lehigh University, Bethlehem, Pennsylvania, with Mr. Eavenson, to observe and get some ideas for the Chemistry and Dyeing Department.

October, 1940: The following plants were visited by the students of the Philadelphia Textile School during this month: Delta Finishing Company, Philadelphia; John R. Stewart Company, Philadelphia; Wm. H. Grundy Company, Bristol, Pennsylvania.

November, 1940: Cold Spring Bleachery, Yardley, Pennsylvania.

December, 1940: Eavenson & Levering Company, Camden, New Jersey; Millville Manufacturing Company, Millville, New Jersey; American Viscose Corporation, Marcus Hook, Pennsylvania (the Seniors and Juniors, together with several faculty members, visited the experimental plant of this Company. They showed a rayon warp, which was sized in the presence of the classes, and donated to the School); Delta Finishing Company, Philadelphia; American Card Clothing Company.

February, 1941: Professor Michl and Professor Giese, with all the Seniors, visited the New York Cotton Exchange. Professor France and Professor Williamson took the Second Year Regular students to visit the Proctor and Schwartz plant.



Figure of Padmapani, India (Larissa) XIII-X Centuries
Purchased: Temple Fund income



March, 1941: Professor Bertolet and Professor Theel took the Chemistry and Dyeing classes to the Boger & Crawford plant. Also to the L. B. Luithlen Dye Works on the same day. Professor Theel and Professor Goodavage visited the Eavenson & Levering Plant in Camden with the First and Second Year Chemistry & Dyeing students. Professor France and Professor Williamson took the Regular Seniors to the Kent Manufacturing Company.

April, 1941: Professor Williamson took the Second Year Regular Class to the Cold Spring Bleachery, Yardley, Pennsylvania. The Third Year Regulars were taken to the Philadelphia Wool Scouring Plant by Professor Williamson and Professor France. This same class was also taken to Hart & Foster by Professor Williamson. The Second Year Regular Class was taken to Brodsky's Wool Pulling Plant by Professor Williamson.

We have felt it wise to encourage our staff and student body to make as many visits as possible through textile plants during this last year. Our location is very strategic in this respect, and we feel that our students have gained immeasurably through our contacts with plants in and around Philadelphia.

VISITING SPEAKERS:

December 3: Mr. Russell Dorrance of Swift & Company, Philadelphia, addressed our classes in Raw Materials on "Pulled Wools."

December 4: Dr. Hugh H. Mosher, Head of the Research Department, Onyx Oil & Chemical Company, Jersey City, New Jersey, addressed our Juniors and Seniors, using as his topic "The Chemistry of Surface Active Materials."

December 11: Mr. W. Taylor, Sales Manager, The Textile Finishing Machinery Company, Providence, Rhode Island, addressed our Junior and Senior Classes, using as his topic "Finishing Machinery for Cotton, Silk and Rayon." Slides were used to illustrate this talk.

December 17: Colonel Millard D. Brown, Continental Mills, Philadelphia, addressed the entire student body and staff.

January 9: Mr. Frank D. Levering, President of Eavenson & Levering Company, Vice-President of National Association of Wool Manufacturers, Secretary Philadelphia Wool & Textile Association, addressed the entire student body and staff, using the topic "The Place of Commission Scouring and Carbonizing in the Wool Textile Industry."

February 24: Mr. M. D. C. Crawford, Research Editor of Fairchild Publications, and Industrial Advisor of the Brooklyn Museum, New York, addressed the entire student body and faculty, using as his subject "Modern Method of Textile Research." This lecture was illustrated by slides of Persian and Peruvian historic fabrics.

March 3: Mr. Herbert H. Schell, President, Sidney Blumenthal Company, addressed the student body and faculty on "How Shall I Prepare—For What Kind of a World?"

March 4: Mr. Carl D. Brandt, Research Engineer, Whitin Machine Works, Whitinsville, Massachusetts, addressed the class in Cotton Yarn Manufacture on "Recent Developments in Cotton and Rayon Yarn Manufacturing, and Probable Trends in the Future."

March 12: Mr. Stanley H. Hart, Hart & Foster, Philadelphia, addressed the Seniors on "Dyeing and Finishing of Woolen and Worsted Fabrics."

March 14: Mr. Werner von Bergen, Director of Research and Development, Forstmann Woolen Company, Passaic, New Jersey, addressed the entire student body and faculty on "The Value of a Scientific Textile Training in the Textile Industry."

March 19: Mr. Lewis R. Macgregor, Australian Government Trade Commissioner, officially dedicated the Exhibition on display at the School, and discussed "Australian Wools" with the entire student body, faculty and guests.

April 4: Dr. Harold DeWitt Smith, A.M. Tenney Associates, New York, addressed the student body and faculty on "The Manufacture of Acetate Rayon." The display of promotion fabrics and fabrics made by various firms using data furnished by fabric technicians of the A. M. Tenney Associates proved of great interest.

Informal talks were given by Mr. C. C. Mattmann, Fabric Technician, and Mr. T. Pennington, Assistant Fabric Technician, using as illustrations fabrics they had designed.

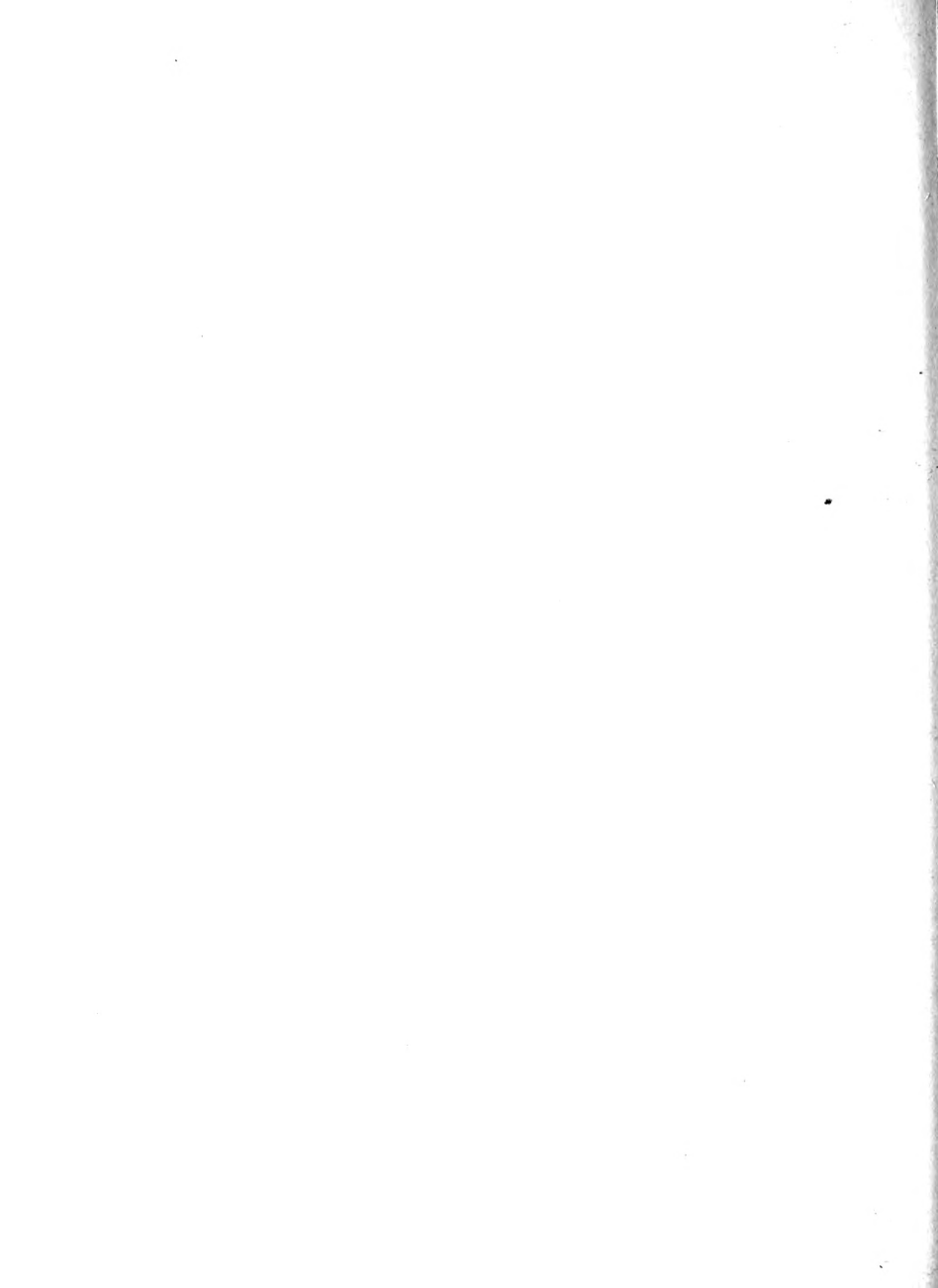
April 28: Mr. Wm. Jones, T. Burkart Manufacturing Company, addressed the students in the Cotton Class, using "Waste" as his subject.

April 30: Mr. Luther Hodges, Marshall Field & Company, New York, spoke to the entire student body and faculty.

May 6: Dr. D. H. Powers, in charge of Textile Division, Röhm & Haas, spoke to students of the Chemistry and Dyeing Department.



Cambodian head, XII Century
Given by Mrs. Harry Markoe



May 14: Dr. Milton Harris, Director of Research, National Bureau of Standards, Washington, D. C., spoke to the entire student body and faculty on "Recent Developments in the Use of Resins."

We have been most fortunate in obtaining the services of some of the outstanding men in the textile industry as visiting lecturers during the past year. This program has been well received by both faculty and student body, and we expect to continue and enlarge upon this part of our work.

NATIONAL DEFENSE:

Many of the graduates of the School are serving in various capacities in the Quartermaster Corps and the Procurement Division of the various services. The School received a request some months ago from the Quartermaster Depot to prepare plans for the training of 1500 textile inspectors. This was done in accordance with the request. If and when the need arises, we stand ready to extend every facility of the School, in any manner that will be of service.

Colonel Painter of the U. S. A. Quartermaster Depot requested the loan of our Professor L. D. Ward for a period of five weeks last June. This request was granted. Colonel Painter informs us that Professor Ward rendered a very great service and we are happy to report this fact.

LIBRARY:

Quarters for the new Library have been referred to, and a program for the acquisition of books and funds is being carried on with the Alumni Association. Up to the present time, \$399.50 has been contributed, and twenty-four books added.

EXHIBITION ROOM:

Professors Blackburn, Wyckoff and Shuler of the School of Industrial Art, are designing our new Exhibition Room for us. We hope to complete this project during the summer months.

DONATIONS:

Many firms have contributed to the welfare and operation of the School during the past year. These contributions have taken many forms such

as yarn, raw materials, equipment, dyestuffs and chemicals, leather supplies, advertising, etc. The following is a list of these contributors:

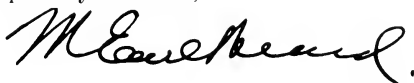
ALBANY FELT COMPANY, Albany, New York
AMERICAN ENKA CORPORATION, Enka, North Carolina
AMERICAN VISCOSE CORPORATION, Wilmington, Delaware
AMERICAN VISCOSE CORPORATION, Marcus Hook, Pennsylvania
AMERICAN WOOL & COTTON REPORTER, Boston, Massachusetts
ANDERSON-CLAYTON COTTON COMPANY, Los Angeles, California
AUSTRALIAN GOVERNMENT TRADE COMMISSION
BETTER FABRICS TESTING BUREAU, INC., New York
BIRCH BROS. MACHINE CO., Providence, Rhode Island
BOGER & CRAWFORD SPINNING MILL, Lincolnton, North Carolina
H. W. BUTTERWORTH & SONS, Philadelphia, Pennsylvania
CANADIAN TEXTILE JOURNAL, Montreal, Canada
Cotton, W. R. C. SMITH PUBLISHING CO., Atlanta, Georgia
DAILY NEWS RECORD, New York
DEFIANCE BLEACHERY, Barrowsville, Massachusetts
E. I. DU PONT DE NEMOURS & Co., INC., Philadelphia
FEDERATED TEXTILES, INC., Philadelphia
Fiber & Fabric, THE WADE PUBLISHING CO., Cambridge, Massachusetts
GENERAL CHEMICAL COMPANY, New York
DAVID GESSNER MACHINE CO., Worcester, Massachusetts
HIMMELEIN & BAILEY, INC., Camden, New Jersey
JAMES HUNTER MACHINE CO., North Adams, Massachusetts
E. H. JACOBS MANUFACTURING CO., Danielson, Connecticut
JOHNSON & BASSETT CO., Worcester, Massachusetts
KROUT & FITE MFG. CO., Philadelphia
LAUREL SOAP MFG. CO., Philadelphia
ROBERT LEWIS CO., Philadelphia
MERCHANTS CHEMICAL CO., Philadelphia
NATIONAL ANILINE & CHEMICAL CO., New York
NATIONAL OIL PRODUCTS CO., Harrison, New Jersey
PABST SALES CO., Chicago, Illinois
PARKS & WOOLSON MACHINE CO., Springfield, Vermont
PRINCETON KNITTING MILLS, INC., Watertown, Connecticut
PROCTOR & SCHWARTZ CO., Philadelphia
REPUBLIC STEEL CORP., Massillon, Ohio
RIGGS & LOMBARD MACHINE CO., Lowell, Massachusetts
WILLIAM SCHOFIELD CO., Philadelphia

SMITH DRUM CO., Philadelphia
SPECIALTY PRODUCTS CO., INC., Jersey City, New Jersey
STEEL HEDDLE MFG. CO., Philadelphia
STEIN, HALL & COMPANY, INC., Philadelphia
TENNESSEE EASTMAN CORP., Kingsport, Tennessee
A. M. TENNEY ASSOCIATES, New York
TEXTILE FINISHING MACHINE CO., Providence, Rhode Island
Textile World, McGRAW-HILL PUBLISHING CO., New York
THOMAS-THIEL, INC., Wilmington, Delaware
JAMES E. TWINING COMPANY, New York
UNITED STATES DEPARTMENT OF AGRICULTURE, Washington, D. C.
UNIVERSAL WINDING COMPANY, Providence, Rhode Island
WALKER MANUFACTURING COMPANY, INC., Philadelphia
WHITIN MACHINE WORKS, Whitinsville, Massachusetts

During the past year we have received many calls for men that we have been unable to fill. These calls are not counted by the dozen, but probably exceed one hundred and fifty. Practically all of this year's graduating class have been placed, and we continue to receive calls for men. With the technical changes which are rapidly developing in the textile industry, the future looks very bright indeed for the boy who has received a sound and thorough textile education.

In closing this first Annual Report, I would like to say that while my first year at Philadelphia has been a very busy one, it has also been a very pleasant and happy one. We have received the finest cooperation from our student body and faculty, and from Dean Warwick and his associates of the Art School, from the Secretary-Treasurer and the Assistant Secretary-Treasurer and their staff, Instruction Committee, President and Board of Directors. It is most gratifying to find a sympathetic understanding and hearty cooperation throughout the entire "Official Family." We approach the new year with the hope and conviction that as our plans mature, the Philadelphia Textile School will occupy an even higher position in the future than it has in the past.

Respectfully submitted,


Dean.



Group of blue and white Kang Hsi porcelain
*From the collection given by Helena S. Lara
in memory of Horace Trumbauer*

REPORT OF THE ASSOCIATE COMMITTEE OF WOMEN TO THE PRESIDENT AND BOARD OF TRUSTEES

I herewith present the Fifty-third Annual Report of the Associate Committee of Women.

As usual, the Committee has had a very active, a very interesting, and I trust, a very profitable year.

The Chairmen of the several committees who coöperate very closely with the different departments of the School of Industrial Art and Textile School, have rendered thrilling reports.

We have lost three members by resignation, and we have one new member, Mrs. John Harrison, Jr.

The Student League House is in good condition, painting and paperhanging has been done, as well as minor repairs. The cracked cement has been removed from the back yard and a garden started there, which is a great improvement. The house has been filled to capacity for most of the year.

The Committee has contributed all sorts of things, as well as monies, for the purchase of additions to the Costume and Property Department of the School. This department lends costumes, still-life objects and draperies for the use of an average of twenty classes a week. It possesses one of the finest stocks of any art school in the country.

The Library Committee is pleased with the acquisitions of books and plates, both by gift and purchase. The Library attendance was 11,000 for the school year.

The Committee has supplied three full scholarships and four partial ones to students in the School. Two of the latter were due to the gift by a member of the Committee. One of our Scholarship students won first prize for her poster in the Flying Cadet Week Competition.

As is their custom, the members of the Committee contributed individually to a fund for prizes given to outstanding students at Commencement.

We had one meeting at the Museum, where the members of the staff showed us the current exhibitions.

Respectfully submitted,

Nadie C. Waller

Corresponding Secretary.



Kano Hogai: Dragon
Given by Brenda Fenollosa Biddle
in memory of Ernest F. Fenollosa

REPORT OF THE TREASURER

TO THE PRESIDENT AND BOARD OF TRUSTEES

It has been two years since the arrangement for the pooling of the securities of the Corporation has been in effect. As of June 1, 1939, when the transfer of securities from individual accounts to the pool was made, the book value of the securities was \$2,012,900. There have been no withdrawals from the pooled funds since it was established. Today, with the decline in the markets, if the entire contents of the portfolio were sold at present prices there would be a loss of only approximately \$69,000.

For the coming fiscal year it will be necessary to withdraw from the pool \$50,000, to continue construction at the Philadelphia Museum of Art and \$26,000 for capital improvement at the Philadelphia Textile School.

During the year, the Committee on Finance has had frequent meetings. Between meetings the members have studied our portfolio. I believe I am justified in saying that the financial affairs of few institutions of our character receive as thoughtful care, study and personal attention as is given by the members of our Committee on Finance under the able chairmanship of Mr. Walter C. Janney. During the year securities in the amount of approximately \$218,000 were sold. Securities purchased during this period amounted to over \$400,000.

One source of income, membership dues, has declined. This decrease is not peculiar to us. In 1932, our best year, there were 4181 members of the Museum of whom 603 were endowment members; 44 Benefactors, 119 Patrons, 189 Fellows, 251 Life Members and 3578 annual members. Today we have on our lists 2325 members of whom 585 are endowment members; 60 Benefactors, 140 Patrons, 211 Fellows, 174 Life Members and 1740 Annual Members.

A wider participation in carrying on our work by an increase in our membership would enable us to render greater public service to our community. Our present members could be of the greatest assistance to us by asking their friends to join our active membership.

Respectfully submitted,

A handwritten signature in dark ink, reading "Julius Gieget". The script is cursive and fluid, with the first letter 'J' being particularly large and stylized. The signature is written on a light-colored background.

Treasurer.

FINANCIAL STATEMENT

FOR THE FISCAL YEAR ENDED MAY 31, 1941

GENERAL FUND

RECEIPTS

State of Pennsylvania	\$ 22,500.00	
City of Philadelphia	80,000.00	
Contributions for Maintenance and Research	53,284.92	
Income Endowment and Invested Funds	57,609.54	
Membership Dues	15,062.00	
Tuition Fees	178,102.75	
		<hr/>
		\$406,559.21
Due from Lea Fund		1,200.00
Due from State of Pennsylvania		22,500.00
*Excess of Expenditures		1,872.62
		<hr/>
		\$432,131.83

EXPENDITURES

Schools	\$256,051.01	
Museums	153,125.42	
Administration	22,955.40	
		<hr/>
		\$432,131.83

*This excess of expenditures has been met by contributions.

*ASSETS AND LIABILITIES

ASSETS

Cash in Bank	\$ 58,444.84	
Cash on Hand	250.00	
	<hr/>	\$ 58,694.84
Restricted Income Invested		41,000.00
Real Estate (cost)	550,778.99	
Less Mortgages	435,000.00	
	<hr/>	115,778.99
Investments (cost)		1,985,504.32
Due by State of Pennsylvania		22,500.00
Due by Lea Fund		1,200.00
	<hr/>	\$2,224,678.15
Balance		191,553.69
		<hr/>
		\$2,416,231.84

LIABILITIES

Endowments and Restricted Funds	\$2,036,301.82
Miscellaneous	182,930.02
Loans from Museum Funds	197,000.00
	<hr/>
	\$2,416,231.84

*The value of Art Collections is not included in this statement.

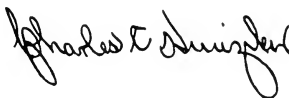
Respectfully submitted,



Treasurer.

We have examined the books and accounts of the Philadelphia Museum of Art for the year ended May 31, 1941, and we hereby certify that the foregoing Report of the Treasurer and the Statement of Assets and Liabilities correctly set forth the true financial position of the institution as of that date.

Respectfully submitted,



Certified Public Accountant.

June 9, 1941.

MEMBERSHIP

CLASSIFICATION OF MEMBERS

Benefactors, who contribute or bequeath \$25,000 or more to the Corporation.

Patrons, who contribute or bequeath \$5,000 to the Corporation.

Fellows, who contribute \$1,000 at one time.

Life Members, who contribute \$500 at one time.

Associates, who contribute \$250 a year.

Sustaining Members, who contribute \$100 a year.

Contributing Members, who contribute \$25 a year.

Annual Members, who contribute \$10 a year.

Any person may be elected a Benefactor, Patron, Fellow or Life Member, who shall have made a gift to an amount requisite for admission to the respective class, and an Honorary Benefactor, Honorary Patron or Honorary Fellow, who shall have made a loan of an important work of art or collection of a value equal to the gift of the corresponding class of members of the Corporation.

Benefactors, Patrons, Fellows, and Life Members are not liable to annual dues.

MEMBERS OF THE CORPORATION

Benefactors, Patrons and Fellows are enrolled in perpetuity. The names of those deceased are indicated by italics.

BENEFACTORS

<i>BAUGH, MARGARET L.</i>	<i>LORIMER, MRS. GEORGE HORACE</i>
BOK, MRS. EDWARD W.	<i>LUDINGTON, CHARLES H.</i>
<i>BOWMAN, ELIZABETH MALCOLM</i>	<i>MAGEE, JAMES R.</i>
<i>BROCK, ALICE G.</i>	MARTIN, JOHN C.
CARNEGIE CORPORATION	<i>McILHENNY, JOHN D.</i>
CHANDLER, PERCY M.	McILHENNY, MRS. JOHN D.
CLARK, EDWARD W.	<i>McLEAN, WILLIAM L.</i>
<i>CURTIS, CYRUS H. K.</i>	<i>MOORE, CLARA J.</i>
<i>DARLEY, FRANCIS F. S.</i>	<i>MORRIS, JOHN T.</i>
<i>DOLFINGER, HENRY</i>	<i>MORRIS, LYDIA THOMPSON</i>
DORRANCE, MRS. JOHN T.	PILLING, WILLIAM S.
<i>EAKINS, SUSAN MACDOWELL</i>	<i>RICE, ELEANOR ELKINS</i>
ELKINS, WILLIAM M.	<i>ROBINETTE, EDWARD B.</i>
<i>ELY, ANNA W.</i>	ROCKEFELLER, JOHN D., JR.
FAHNESTOCK, MRS. WILLIAM	ROSENWALD, LESSING J.
<i>FRISHMUTH, SARAH S.</i>	<i>SHIPPEN, ELIZABETH SWIFT</i>
GENERAL EDUCATION BOARD	SINKLER, WHARTON
GIBSON, MARY K.	SINKLER, MRS. WHARTON
<i>HARDING, DOROTHEA BARNEY</i>	STOKES, J. STOGDELL
<i>HARVEY, R. WISTAR</i>	<i>STOTESBURY, EDWARD T.</i>
<i>HELME, WILLIAM E.</i>	STOTESBURY, MRS. EDWARD T.
<i>HENRY, SARAH H.</i>	TAYLOR, ROLAND L.
<i>HOWELL, ANNA HAZEN</i>	<i>TEMPLE, JOSEPH E.</i>
<i>HOWELL, EDWARD I. H.</i>	<i>WARDEN, WILLIAM G.</i>
JANNEY, WALTER C.	<i>WEIGHTMAN, WILLIAM</i>
<i>JENKS, JOHN STORY</i>	WIDENER, GEORGE D.
JOHNSON, ELDRIDGE REEVES	<i>WILLIAMS, MARY ADELINE</i>
<i>KEEHMLE, M. THERESA</i>	<i>WOOD, WILLIAM</i>
LEA, MRS. CHARLES M.	WOODWARD, GEORGE
LOEB, HOWARD A.	WOODWARD, MRS. GEORGE
<i>LORIMER, GEORGE HORACE</i>	

HONORARY BENEFACTORS

CROZIER, WILLIAM	PITCAIRN, RAYMOND
CROZIER, MRS. WILLIAM	TYSON, CARROLL S.
DIXON, MRS. WIDENER	TYSON, MRS. CARROLL S.
GARVAN, MRS. FRANCIS P.	WHITE, SAMUEL S., 3RD
HOLMES, MRS. CHRISTIAN	WILLIAMS, MRS. CHARLES F.

PATRONS

BAIRD, JOHN
BALLARD, ELLIS AMES
BARTON, SUSAN R.
BERWIND, HARRY A.
BISPHAM, GEORGE TUCKER
BLANCHARD, ANNA
BLANCHARD, HARRIET
BODINE, SAMUEL T.
BOK, EDWARD
BONSAL, MRS. STEPHEN
BRAUN, JOHN F.
BROWN, HENRY I.
BROWN, MRS. JOHN A., JR.
BROWNING, MRS. EDWARD
BUSCH, HENRY PAUL
CARSON, MRS. HAMPTON L.
CHESTON, RADCLIFFE, JR.
CHESTON, MRS. RADCLIFFE, JR.
CHILDS, GEORGE W.
CLARK, CLARENCE M.
COLLET, MARK WILKES
COLLINS, PHILIP S.
COLLINS, MRS. PHILIP S.
COMBS, MARY A.
CRAMP, MRS. THEODORE W.
CRANE, JOHN A.
CRESSON, JAMES H.
DEFOREST, MRS. ROBERT W.
DICK, WILLIAM A.
DICK, MRS. WILLIAM A.
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DIXON, MRS. WIDENER
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 Brinton, Clarence C.
 Brinton, Mrs. Clarence C.
 Brinton, Mrs. Joseph Hill
 Brock, Mrs. Arthur
 Brock, Elizabeth N.
 Brock, Mrs. John Penn
 Brock, J. Spencer
 Brodsky, Jacob H.
 Bromley, Mrs. Charles S.
 Bromley, Joseph H., Jr.
 Brooke, Mrs. Robert E.
 Brooks, A. J.
 Brown, Mrs. Charles T.
 Brown, Clarence M.
 Brown, Dee Carlton
 Brown, Elizabeth S.
 Brown, Mrs. Everett H., Jr.
 Brown, Mrs. Francis Shunk
 Brown, Henry I., Jr.
 Brown, Herbert
 Brown, Paul G.
 Brown, Mrs. Richard P.
 Brown, Mrs. Samuel B.
 Brown, Mrs. T. Wistar
 Brown, Mrs. Wilson H.
 Browning, Mrs. Edward
 Bruen, Catherine A.
 Buckley, Edward S., Jr.
 Budd, Edward G., Jr.
 Bullard, Alfred
 Bullitt, Margaret E.
 Bullitt, Mrs. Orville H.
 Bullock, Mrs. Benjamin
 Burnett, Mrs. W. Emory
 Burpee, Mrs. W. Atlee, Jr.
 Burr, Charles W.
 Burr, Mrs. Edward H.
 Burt, Edith B.
 Burt, M. Theodora
 Butcher, Mrs. Howard, Jr.
 Buten, Harry M.
 Butler, Mrs. Charles Noble, Sr.
 Butler, Mrs. George Thomas
 Butler, Mrs. M. R.
 Buzby, Charles E., Jr.
 Buzby, Ethel M.
 Cadwalader, Mrs. Lambert
 Cadwalader, Mary Helen
 Cadwalader, Mrs. Williams B.
 Calder, Mrs. W. C.
 Caldwell, Mrs. J. E.
 Calvert, Mrs. F. H.
 Calwell, Mrs. Charles S.
 Caner, Mrs. Gerald W.
 Caner, Mrs. Harrison K.
 Cantrell, Helen
 Cardeza, T. D. M.
 Carpenter, John T.
 Carr, Mrs. Harry C.
 Carson, Joseph
 Carter, Mrs. Charles L.
 Catlin, Mrs. Sheldon
 Cavendish, Mrs. George S. G.
 Chadwick-Collins, Mrs. James
 Chamberlain, Mrs. W. Edward
 Chamberlin, Mrs. William B.
 Chambers, Francis T.
 Chambers, Francis T., Jr.
 Chambers, J. Howard
 Chance, Edwin M.
 Chandlee, Edward E.
 Chandler, Elizabeth L.
 Chaplin, Chas. C. G.
 Chaplin, Mrs. Chas. C. G.
 Chapman, Mrs. Henry
 Chapman, Mrs. John P.
 Chase, Mrs. Randall
 Cheston, E. Calvert
 Cheston, Mrs. J. Hamilton
 Chew, Mrs. Benjamin

ANNUAL MEMBERS (Continued)

- Chew, Elizabeth B.
 Chew, Oswald
 Chrystie, Walter
 Church, Herbert
 Church, Mrs. Herbert
 Clark, Bertha
 Clark, Mrs. Clarence H.
 Clark, Eleanor F.
 Clark, Henry F.
 Clark, Mrs. John G.
 Clark, Mrs. Joseph Sill
 Clark, Mrs. Lewis Neilson
 Clark, Percy H.
 Clark, Roy E.
 Clark, Mrs. Stuart Benson
 Clarke, A. Vinton
 Clarke, Mrs. John M.
 Clay, Josephine A.
 Clement, Alice W.
 Clement, M. Withington
 Clement, Mrs. M.
 Withington
 Clement, Mrs. Samuel M.
 Clerf, Louis H.
 Clothier, Isaac H., Jr.
 Clothier, Mrs. Isaac H., Jr.
 Clothier, Mr. and Mrs.
 Morris L.
 Cluett, George A.
 Coale, Edith S.
 Coates, Mrs. J. Lloyd
 Coates, Mrs. Lloyd Morris
 Cobden, Mrs. A. B.
 Coe, Mrs. Curtis E.
 Colahan, Mrs. John B. 3rd
 Coleman, Mrs. F. Stokes
 Coleman, Mrs. G. Dawson
 Coles, Mrs. Stricker
 Colket, Mrs. C. Howard
 Collingwood, Jennie
 Conlan, Mrs. Walter A.
 Conlan, William J.
 Connett, Mrs. Harold
 Connor, John J.
 Cook, Mrs. Chester P.
 Cooke, Jay
 Cooke, Mrs. Jay
 Cooper, Walter I.
 Corey, William B.
 Corning, Mrs. John B.
 Corson, Mrs. Newton W.
 Coward, Mrs. Joseph
 Cowperthwait, Mrs.
 Joseph B.
 Coxe, Mrs. Charles E.
 Coxe, Mrs. Eckley B. 3rd
 Craig, Mrs. Donald W.
 Crawford, Mrs. Andrew
 Wright
 Croft, Samuel G.
 Crosby, Arthur U.
 Crossan, Mrs. Edward T.
 Crowder, Emma A.
 Crozier, Mrs. David E.
 Cummings, Howard C.
 Curran, James
 Cutler, Walter P.
 Dales, E. Lewis
 Dannenbaum, Mrs. Edwin
 Dannenbaum, Mrs. Harry
 Dannenbaum,
 Mrs. Hermann
 Dashiell, Mrs. Phillip T.
 Davenport, Mrs. Russell W.
 David, Mrs. Edward W.
 Davidson, Philip L.
 Davis, Edna C.
 Davis, Eleanor Bushnell
 Davis, Henry L.
 Davis, Mrs. W. John
 Dawes, James H.
 Day, Mrs. Frank Miles
 Dean, Georgeanna F.
 Dearden, Mrs. Edward
 Chapin
 Deaver, Mrs. John B.
 Dechert, Mrs. Robert
 Decker, T. Frank
 Deeter, Mrs. Paxson
 Delcher, Irving B.
 DeLuca, Charles Q.
 Deming, George E.
 Dereum, Mary DeHaven
 De Wolf, Mrs. Halsey
 Dexter, Charles L.
 Dickey, Mrs. Charles D.
 Dickinson, Philemon
 Dickson, Mrs. Arthur G.
 Dickson, Mr. and Mrs.
 William T.
 Dilks, Mrs. John H.
 Dilks, W. Howard
 Dillon, Edward Saunders
 Dilworth, Richardson
 Diston, S. Horace
 Dixon, Mrs. Edwin
 Saunders
 Doak, Charles B.
 Dolan, Mrs. Brooke
 Dolan, Mrs. Clarence W.
 D'Olier, Mrs. Francis W.
 Doll, Josephine
 Donnelly, L. M.
 Doran, Josephine L.
 Dougherty, Mrs. Thomas
 Harvey
 Doughten, William S.
 Doughten, William W.
 Downs, Mrs. Norton
 Drabenstadt, George R.
 Drayton, Frederick R.
 Drucker, Jerome
 Drueding, Caspar
 Duane, Mrs. Russell
 DuBarry, William H.
 Duer, John VanBuren
 Duer, Mrs. John VanBuren
 Duer, Mrs. S. Naudain
 Dulles, Mrs. Heatly C.
 Dunham, Mrs. Lloyd
 Dunn, Mrs. Charles B.
 Dunn, Mrs. George Garrett
 Duveen Brothers
 Earle, Doris
 Earle, Mary Pardee
 Earp, Anne Tucker
 Eastman, Mrs. Nedom A.
 Eastwick, Abram T.
 Eastwick, Joseph L.
 Eckert, Josephine S.
 Edmonds, Franklin Spencer
 Edmonds, Mrs. Franklin
 Spencer
 Ehle, Mrs. Archibald Hyde
 Ehret, Mrs. Harry
 Eisenbrey, Anna E.
 Elliott, George A.
 Elliott, Mrs. William J.
 Ellis, Mrs. Thomas Biddle
 Ely, Gertrude S.
 Ely, Van Horn, Jr.
 Emerson, Victor Frederick
 Emerson, Mrs. Victor
 Frederick
 Emhardt, William H.
 Emlen, Mrs. Samuel
 Engle, Lydia C.
 Engle, Mrs. Roy W.
 English, Caroline C.
 English, Mrs. Chancellor C.
 Erdman, W. Kenny
 Eshleman, Mrs. Benjamin
 Esty, Mrs. Robert P.
 Ettelson, Henry J.
 Etting, Emlen Pope
 Etting, Mrs. Emlen Pope
 Evans, Mrs. Edmund C.
 Evans, Mrs. Ralph B.
 Evans, Rowland
 Evans, Thomas
 Eves, Mrs. Curtis C.
 Eysmans, Julien L.
 Fable, Frederick A.
 Fagan, Emma Lowry
 Fairman, Mrs. G. E.
 Farley, Mrs. M. N.
 Farnum, Henry W.
 Farnum, Mrs. Henry W.
 Farraday, Thomas P.
 Farrell, Mrs. Katherine
 Fassitt, Mr. and Mrs.
 John H.
 Fawley, J. Russell

ANNUAL MEMBERS (Continued)

- Febiger, Mrs. Christian
Feldman, Jacob B.
Felton, J. Sibley
Fenninger, Mrs. Carl W.
Fernley, Hattie M.
Fetter, Theodore R.
Fife, Mrs. Charles A.
Finckel, Eliza Royal
Finletter, Mrs. Edwin M.
Fisher, Mrs. E. Monroe
Fisher, Mrs. Philip B.
Fisher, Samuel
Fisher, Thomas
Fleisher, Henry H.
Fleisher, Louis M.
Fleisher, Mrs. Louis M.
Fleisher, S. S.
Fletcher, Mrs. Jane Gordon
Flint, George
Flock, S. M., Jr.
Flood, Mrs. T. Bromley
Foerderer, Mrs. Edward
Foerderer, Elsie
Foerderer, Percival E.
Folz, Stanley
Ford, Mrs. Frank J.
Forster, H. Walter
Foster, Richard W.
Foulke, Wm. G., 2nd
Foulke, Mrs. W. Longfellow
Fox, Mrs. Alexander M., Jr.
Fox, Mrs. Caleb F., Jr.
Fox, Helen A.
Fox, Joseph Craig
Fox, Mrs. Wm. Henry
Francine, Laura
Franklin, Mrs. Walter S.
Frazier, Mrs. W. West, 3rd
Freed, Morris A.
Freeman, Addison B.
Freeman, Albert L.
Freeman, George C.
Freeman, Mrs. Harold A.
Freeman, Mrs. M. M.
Freeman, Samuel Miller
Fries, Emma R.
Funk, Nevin E.
Furness, Mrs. Radclyffe
Fussell, Robert
Galey, William T., Jr.
Gallaudet, John C.
Gammon, Mrs. George Davis
Garcin, Mrs. Edward H.
Gardiner, Mrs. John, Jr.
Garrett, Alfred C.
Garrett, Mrs. Alfred C.
Gaskill, Mrs. Jos. H.
Gates, Jay
Gates, Mrs. Jay
Geddes, Mrs. A. E.
Gentle, Mrs. James C.
Gerenbeck, Franklin C.
Gerenbeck, George
Gerhard, Albert P.
Gerhard, Mrs. William G.
Gerstell, Nancy
Gessner, Howard R.
Gest, Lillian
Gest, Mrs. William P.
Getty, Harry S.
Gibbs, George F.
Gibson, Mrs. John Hollenback
Gideon, Winfred S., 3rd
Gilkyson, Hamilton H.
Gill, Mrs. Charles D.
Gill, John D.
Gillingham, Mrs. Harrold E.
Gilpin, Mrs. John C.
Gimbel, Mrs. Chas.
Goldschmidt, Mrs. Samuel
Good, Lloyd
Goodall, H. W.
Goodman, Mrs. Samuel
Graham, Mrs. Fred W. W.
Grange, Mrs. William D.
Grant, Mrs. Francis Clark
Gray, William F.
Grayson, George S., Jr.
Green, Mrs. Robert M.
Greenberg, Joseph J.
Greene, Ryland Warriner
Greenough, Cornelia
Gribbel, Mrs. J. Bancker
Gribbel, W. Griffin
In memory of
Mrs. J. P. Crozer Griffith
Griest, Thomas H.
Griscom, Mrs. J. Milton
Groff, Mrs. Walter C.
Gross, Joseph W.
Guetter, Julius
Guffy, Edythe M.
Guggenheim, S. E.
Gunthrop, Mrs. Wm. P.
Haas, Mr. and Mrs. Harry J.
Hacker, Mrs. Arthur H.
Hacker, Elizabeth D.
Haehnlen, Mrs. Walter L.
Hagan, Peter P.
Hagstoz, Arthur T.
Hall, Clarence E.
Hall, Mabel Bruce
Hallowell, Helen R.
Hallowell, Mrs. J. Wallace, Jr.
Halton, Thomas H., Sr.
Hamill, Mrs. Samuel McC.
Hammer, Jean
Hammond, Mrs. L. Jay
Hancock, Mrs. F. Woodson
Hancock, James H.
Hand, Helen G.
Hansche, Maude B.
Hansell, Mrs. Alfred Wetherill
Hansen, Mrs. Otto E.
Harbison, Helen D.
Hardt, Frank M.
Hardt, J. William
Hare, Esther B.
Hare, T. Truxtun
Harris, David W.
Harris, Mrs. Frazer
Harris, J. Andrews, 3rd
Harris, Mrs. J. Andrews, 3rd
Harris, Mrs. James Russell
Harris, Linden T.
Harrison, Dorothy
Harrison, George L.
Harrison, Mrs. George L.
Harrison, Mrs. Harry W.
Harrison, Mrs. John, Jr.
Harrison, William Welsh, Jr.
Hart, Olive Ely
Hart, Mrs. Thomas
Hart, Mrs. William H.
Hartshorne, Mrs. Edward Yarnall
Hartung, Francis C.
Hartzell, Mrs. F. C.
Haskell, Harry G.
Haskins, Mrs. Harold
Hassold, Carl F. R.
Hastings, John V.
Hatfield, Charles J.
Hatfield, Mrs. James S.
Haupt, Grace G.
Havey, Charles F.
Haviland, James T.
Hawthorne, Mrs. Herbert Reid
Hay, Mrs. Charles
Hays, Annie B.
Hayt, Mrs. Todd
Hayward, Anna Howell
Hayward, Mrs. Nathan
Hazard, Spencer P.
Headman, Anna E.
Heberton, Robert M.
Helbert, George K.
Hellerman, Mrs. Harry H.
Henderson, Mrs. George
Henderson, Mrs. George R.
Henderson, Mrs. Joseph W.
Henning, Mary E.
Henry, Mrs. Bayard
Henry, George W., Jr.
Henry, Mrs. Seton
Hensel, Mrs. E. Caven
Hepburn, Mrs.
Charles J., Jr.

ANNUAL MEMBERS (Continued)

- Hepworth, Florence L.
 Herben, Stephen Joseph
 Herkness, Mrs. Lindsay C.
 Hetzel, Sylvia B.
 Heuer, Henry F.
 Heymann, Roy A.
 Hibbs, Helen
 Highley, Mrs. George N.
 Hill, Mrs. J. Bennett
 Hill, Mrs. John Parker
 Hilles, Franklin S.
 Hinchman, Mrs. C. Russell
 Hires, Mrs. Charles E., Jr.
 Hoare, Daniel W.
 Hoffman, Mrs. C. F.
 Hoffman, C. Fenno
 Hogg, J. Renwick
 Hogg, Mrs. J. Renwick
 Hogle, Lawrence
 Hogue, Mrs. Robert M.
 Holden, Mrs. Hale Jr.
 Holden, Hallie K.
 Hollingsworth, Mrs. John P.
 Hood, Mrs. George Gowen
 Hopkinson, Mrs. Edward
 Hopper, Marie Louise
 Horner, Hannah Mee
 Horstmann, Mrs. Walter
 Horstmann, Mrs. William H.
 Horton, Allen F.
 Houston, Samuel F.
 Howard, Mrs. Edgar B.
 Howard, Morton
 Howe, Charlotte
 Howe, George
 Howell, Cooper
 Howell, Josephine F.
 Huber, Mrs. John Y., Jr.
 Hudson, H. Lea
 Huey, Mrs. Arthur B.
 Hughes, A. E.
 Hughes, Esther M.
 Huntton, D. T. V.
 Hurlburt, W. Merritt
 Huston, Laetitia P.
 Huston, Mary Perot
 Hutchinson, A. P.
 Hutchinson, Katharine P.
 Hutchinson, Mrs. S.
 Pemberton
 Hutchinson, Mrs.
 Sydney E.
 Huttering, Mrs. E. Paul
 Iiff, Mrs. Arthur R.
 Illman, Adelaide T.
 Isley, Edward
 Indahl, M. C.
 Ingersoll, George E.
 Ingersoll, George F.
 Ingersoll, Mrs. George F.
 Ingersoll, Phebe W.
 Ingersoll, Robert S., Jr.
 Ingersoll, Mrs. Robert S., Jr.
 Ingersoll, Mrs. R. Sturgis
 Irvine, Mrs. James
 Irwin, Mrs. Samuel B.
 Jackson, Mrs. Joseph
 Taylor
 Jacobs, Mrs. George W., Jr.
 Jacobs, Mrs. Yarnall
 Jamison, John M.
 Jarden, Mrs. Walter H.
 Jeanes, Mrs. Henry S.
 Jeanes, Mrs. Isaac W.
 Jeanes, Mrs. Joseph Y.
 Jefferys, Mrs. Edward M.
 Jenkins, Mrs. Theodore F.
 Jenks, Mrs. John Story
 Jenks, Mrs. Robert D.
 Jennings, Mrs. Charles B.
 Johnson, Mrs. Alba B.
 Johnson, Mrs. Alba B., Jr.
 Johnson, Emory R.
 Johnson, Florence M.
 Johnson, Harry E.
 Johnson, Mrs. Mary D.
 Johnson, Walter James
 Johnston, D. V.
 Joiner, Franklin
 Jones, Arthur Woodruff
 Jones, Henry Hand
 Jones, Mrs. J. Barclay
 Jones, Livingston E.
 Jones, Mrs. Livingston E.
 Jones, Mrs. Spencer L.
 Jones, Thomas E.
 Jordan, Frederick
 Jordan, Mrs. Max
 Jordan, Mrs. T. Carrick
 Junkin, George B.
 Junkin, Mrs. George B.
 Justice, Mrs. George L.
 Kaeser, Charles W., Jr.
 Kain, Mrs. Peter
 Katz, Mrs. William H.
 Katzenberg, Mrs.
 Lucien, Jr.
 Katzenstein, Mrs. Walter
 Kaufman, Frank M.
 Keator, Mrs. John Frisbee
 Keith, Mrs. Sidney W.
 Keith, Mrs. Sidney W., Jr.
 Kelley, George E.
 Kendall, Mrs. Paul
 Kendrick, Mrs. Murdoch
 Kent, A. Atwater, Jr.
 Kenworthy, Mrs. Thomas
 Ketcham, Howard
 Kimball, Fiske
 Kincaid, William
 Kind, Mrs. Paul A.
 Kind, Mrs. Philip
 King, Mrs. Albert F. A.
 King, Katharine S.
 King, Lydia E.
 Kingsley, Wm. H.
 Kingsley, Mrs. Wm. H.
 Kinnard, Mrs. Leonard
 Kinsey, Helen F.
 Kirk, Mrs. Edward C.
 Kirschbaum, Alan
 Klahr, Emma
 In memory of
 Wilbur Paddock Klapp
 Klein, Louis F.
 Klein, Max D.
 Klein, Samuel A.
 Klein, Mrs. Thomas
 Klemm, Mrs. J. George, Jr.
 Knabe, Lola E.
 Kneass, Edwards
 Kneeder, Howard S., Jr.
 Knight, D. Allen
 Knowles, Frank Crozer
 Knowles, Richard
 Kohn, Alfred
 Kohn, Bernard
 Kolb, Alice May
 Koyl, George Simpson
 Koyl, Mrs. George Simpson
 Kraus, Gilbert J.
 Krauss, Mrs. Sydney L.
 Kremer, John
 Krewson, W. Stanleigh
 Krumbhaar, Mrs. C.
 Hermann
 Kuenmerle, Gustave C.
 Kuhn, C. Hartman
 Kunkel, Elizabeth B.
 LaBoiteaux, Mrs. Isaac
 Lacey, Mrs. J. Madison
 Laird, Mrs. J. Packard
 Lakey, Arthur B.
 Lakey, Mrs. Arthur B.
 Lamb, Mrs. William H.
 Landenberger, Mrs. J. L.
 Langston, Samuel M.
 Langston, Mrs. Samuel M.
 LaPlace, Mrs. Louis B.
 Larzelere, John L.
 Lauck, Mrs. Gerold M.
 Lauer, Conrad N.
 Lavino, Edwin M.
 Law, Margaret L.
 Lawler, Percy E.
 Lawson, Harry
 Lea, Van Antwerp
 Leaming, Mrs. E. B.
 Lear, John B., Jr.
 Leas, Mabel Alice
 Lechner, Harvey L.
 Lee, Mildred W.
 Lee, Mrs. P. Blair

ANNUAL MEMBERS (Continued)

- Lee, Mrs. Walter Estell
 Leedom, Mrs. Charles
 Leeds, Mrs. Morris E.
 Lefton, Al Paul
 Leisenring, Mrs. Edward B.
 Lennig, Rufus King
 Leopold, Mrs. R. S.
 Levering, Frank D.
 Levinson, Max
 Levy, Alexander S.
 Levy, Howard S.
 Levy, Lionel Farraday
 Levy, Mrs. Lionel Farraday
 Levy, Victor
 Lewis, Anna Shippen
 Lewis, Charles A.
 Lewis, Mrs. Clarence J., Jr.
 Lewis, Clifford, Jr.
 Lewis, Mrs. Clifford, Jr.
 Lewis, Clifford, 3rd
 Lewis, Mrs. Francis A.
 Lewis, H. G.
 Lewis, Mrs. Howard W.
 Lewis, Mrs. John Frederick, Jr.
 Lewis, Shippen
 Lewis, Mrs. William Draper
 Lieberman, Alexander
 Lindenmeyer, Mrs. M. M.
 Lingelbach, William E., Jr.
 Linn, Mrs. William B.
 Linton, M. Albert
 Lippincott, Mrs. Bertram
 Lippincott, Mrs. Joseph W.
 Lloyd, Mrs. Horatio Gates, Jr.
 Lloyd, Richard
 Lloyd, Mrs. Stacy B.
 Lochhead, Catherine P.
 Locke, Mrs. Robert W.
 Loeb, Mrs. Adolf
 Loeb, Mrs. David Stern
 Loeb, Ludwig
 Logan, Mrs. John W.
 Logan, Robert R.
 Long, Walter E.
 Longaker, Daniel
 Longshore, William A.
 Longstreth, Mrs. Howard
 Louchheim, Mrs. Joseph A.
 Louchheim, Mrs. William S.
 Low, Mrs. Howe
 Lucas, Mrs. H. Spencer
 Lucas, Mrs. William W.
 Lukens, Margaret M.
 Lynes, Mr. and Mrs. Russell
 Mabie, Walter C.
 MacAlpine, Mrs. Lilla M.
 MacCoy, Marjorie N.
 Macdonald, Mrs. Robin
 MacGeorge, Beatrice
 Maddock, Henry A.
 Madeira, Louis C., 4th
 Madeira, Mrs. Louis C., 4th
 Magee, George W.
 Magill, James P.
 Mann, Bernard
 Manning, Frederick J.
 Marceau, Henri
 Margerum, Bess
 Markoe, Mrs. Harry
 Marshall, Sara T.
 Marshall, Thomas R.
 Marston, Mrs. C. Harold
 Martin, Mrs. Albert
 Martin, E. Gwen
 Maslin, Mrs. Cyril B.
 Mason, Mary T.
 Mason, William Clarke
 Mason, Mrs. William Clarke
 Massey, Frank H.
 Masterman, Dorothy
 Mathers, Frank F., Inc.
 Mathers, Mrs. Frank F.
 Mathewson, Robert J.
 Matthews, Mrs. Louis I.
 Maule, Margaret C.
 Maulsby, Matilda
 Mauran, Frank
 Maxwell, Mrs. John R.
 Mayer, Mrs. Clinton O.
 Mayer, Mrs. Henry C.
 McAdoo, Mrs. Henry M.
 McAllister, Mrs. J. Rutherford
 McAlpin, David H.
 McBurney, Mrs. Andrew M.
 McCahan, Mrs. William J., Jr.
 McCall, Virginia A.
 McCarthy, D. J.
 McCarthy, Mrs. D. J.
 McCawley, Mrs. William M.
 McClelland, George W.
 McClenahan, Mrs. William U.
 McCloskey, Mrs. John F.
 McCook, Mrs. Walter
 McCormick, Mrs. Vance
 McCouch, Mrs. Eric A.
 McCracken, Robt. T.
 McCreery, Mrs. Samuel
 McCullough, Mrs. Edmund H.
 McCurdy, Mrs. J. Aubrey
 McElroy, Mrs. Clayton
 McGlone, Bartgis
 McGowin, Mrs. R. S.
 McIlhenny, Francis S., Jr.
 McIlvain, Mrs. J. Gibson
 McIntire, A. Reed
 McKean, Mrs. Bispham
 McKean, Nancy B.
 McLain, Mrs. Louis
 McLean, Robert
 McLean, Robert L.
 McLean, Mrs. William L., Jr.
 McLellan, Ralph
 McManus, Charles J.
 McMullan, James
 McMullan, Mrs. James
 McMullin, Mrs. David, Jr.
 McOwen, Mrs. Frederick
 McShea, John B.
 Mechling, Mrs. B. Franklin, Jr.
 Meigs, Mrs. John F., 2nd
 Meil, William I.
 Meirs, Mrs. William Weightman
 Mendenhall, Georgianna A.
 Merrick, Mary R.
 Merrick, Mrs. Samuel Vaughan
 Mertz, Oscar E.
 Meyers, Clarence L.
 Miller, Mrs. Charles C.
 Miller, E. Spencer
 Miller, George
 Miller, Mrs. James C.
 Miller, Walter P.
 Millville Manufacturing Company
 Mink, George W., Jr.
 Mirkil, I. Hazleton
 Mitchell, George
 Mitchell, Mrs. J. Clayton
 Mitchell, Mrs. James F., Jr.
 Montgomery, Mary Binney
 Montgomery, W. W., Jr.
 Moore, Coleman B.
 Moore, Mrs. Coleman B.
 Moore, Edgar B.
 Moore, Mrs. H. McKnight
 Moore, J. Clark, Jr.
 Moorhouse, Mrs. H. Wilson
 Morgan, Mrs. F. Corlies
 Morgan, Mrs. Reed A.
 Morrell, Mrs. Edward deV.
 Morris, Mrs. A. Saunders
 Morris, Caspar Wistar
 Morris, Mrs. Caspar Wistar
 Morris, Ellen
 Morris, F. W., Jr.
 Morris, Harrison S.
 Morris, I. Wistar
 Morris, Mrs. I. Wistar
 Morris, Marriott C.
 Morris, Sophia
 Morris, William P.
 Mortimore, Mrs. Charles
 Mosley, R. V.

ANNUAL MEMBERS (Continued)

- Moyer, Allen B.
 Mueller, Charles G.
 Musser, Mrs. Charles S.
 Myers, W. Heyward
 Nalle, Mrs. Jesse
 Neale, James B.
 Neilson, Mrs. Lewis
 Neubauer, Lorenz
 Newbold, Mrs. Arthur E.
 Newburger, Mrs. Frank L.
 Newhall, C. Stevenson
 Newhall, Mrs. Daniel A.
 Newkirk, Martha Bacon
 Newton, A. G.
 Niblo, James M.
 Niesson, Arthur A.
 Norberg, Rudolph C.
 Norris, Mrs. Chas. C., Jr.
 Norris, George W.
 North, C. Ruth
 North, John Paul
 Nye, Mrs. Robert B.
 Oakley, Mrs. Thornton
 Obermayer, Leon J.
 Odenwelder, Asher J.
 Oelbermann, Mrs. Julius
 Okie, R. Brognard
 O'Neill, W. Paul
 O'Neill, Mrs. W. Paul
 Orlemann, Henry P.
 Orr, George P.
 Ortlepp, Wm. H.
 Ortlip, Harry S.
 Otto, Arthur B.
 Otto, Beatrice M.
 Otto, John Henry
 Packard, Mrs. Francis R.
 Packard, George R., Jr.
 Packard, Mrs. John H.,
 3rd
 Page, Mrs. Howard Wurts
 Painter, Mrs. Herbert B.
 Palmer, Mrs. Frederic
 Panoast, Mrs. Albert
 Park, Marion Edwards
 Park, Mrs. William
 Parke, E. Hamilton
 Parrish, Morris L.
 Patterson, Mrs. George
 Stuart
 Patton, Mrs. J. Lee
 Paul, A. J. Drexel
 Paul, W. P.
 Paulson, Frances E.
 Pears, Thomas C., Jr.
 Pearson, Mrs. Joseph T.
 Pearson, Joshua Ash
 Pease, Mrs. Henry H.
 Peck, Mrs. Arthur
 Pedersen, Mrs. Erling H.
 Peirce, Thomas May
 Peirce, Wilmot Grant
 Peirce, Mrs. Wilmot Grant
 Pendleton, Constance
 Penington, Mrs. Albin G.
 Pennegar, Mrs. Lee A.
 Pennsylvania Society of
 Miniature Painters
 Pennypacker, Bevan A.
 Penrose, Mrs. d'Este
 Pepper, Mrs. B. Franklin
 Pepper, William
 Pepper, Mrs. William
 Perkins, Charles C.
 Perkins, Mrs. T. H. Dudley
 Perot, Mrs. Henry F.
 Perrin, Charles C.
 Pettit, Mrs. Horace
 Pew, Arthur E.
 Pew, Mrs. J. Edgar
 Pew, J. N., Jr.
 Pew, Mrs. John G.
 Pew, Mrs. Walter C.
 Pfaelzer, Mrs. Frank
 Pharo, Mrs. Walter W.
 Philler, William R.
 Pierce, Guy C.
 Platt, Mrs. Charles
 Platt, John O.
 Pocock, J. J.
 Polk, Mrs. William D.
 Pomeroy, John Nevin
 Porcher, Samuel
 Porter, Elva
 Porter, Mrs. W. Hobart
 Post, Mrs. L. Arnold
 Potts, William M.
 Powers, Mrs. Fred Perry
 Price, Philip
 Price, Walter F.
 Prime, Alice M.
 Pugh, Anne J.
 Purviance, Julia Evelyn
 Purviance, Mrs. J. Nelson
 Putnam, Mrs. Earl B.
 Putney, R. Emerson
 Quell, Albert
 Quin, Katherine McK.
 Rabe, Mrs. J. S.
 Rader, Mrs. Archibald
 Fleming
 Raiziss, Mrs. Anna
 Ramsdell, Sayre
 Randolph, Evan
 Randolph, Mrs. Evan
 Randolph, Hampton C.
 Ranken, Harold R.
 Ransley, Mrs. Harry Clay
 Rea, Robert W.
 Read, William B.
 Reath, Mrs. Benjamin
 Reath, Thomas
 Reber, J. Howard
 Rebmman, Henry J.
 Rebmman, G. Ruhland, Jr.
 Redman, Mrs. John L.
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I give and bequeath unto the PHILADELPHIA MUSEUM OF ART the sum of.....dollars, free of all taxes.

WITNESSES.....

FORM OF DEVISE OF REAL ESTATE

I give and devise unto the PHILADELPHIA MUSEUM OF ART all that certain (*here insert a description of the property*) free of all taxes.

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Enclosed please find cheque for

Annual Member	\$10 a year
Contributing Member	\$25 a year
Sustaining Member	\$100 a year
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Life Member	\$500 at one time
Fellow	\$1,000 at one time
Patron	\$5,000 or more
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Philadelphia Museum of Art

SIXTY-SIXTH ANNUAL REPORT
OF THE
PHILADELPHIA MUSEUM OF ART
FOR THE YEAR ENDED MAY 31, 1942
WITH THE LIST OF MEMBERS



PHILADELPHIA • 1942

*“For what do I toil? For no other
end than this, that I may dis-
charge my debt to living beings.”*

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- ARTHUR P. WILLIAMS
Lettering
- JESSIE WISSLER
Interior Decoration
- ALEXANDER WYCKOFF
Advanced Design
- JULIUS ZIEGET
Instrumental Drawing

FACULTY

PHILADELPHIA TEXTILE INSTITUTE

- M. EARL HEARD**
B.S. in T.E., Texas Technological College
Dean
- EDWARD W. FRANCE**
L.H.D., Temple University
Dean Emeritus
- RICHARD S. COX**
Assistant Dean
- * * *
- PAUL C. BEATTY**
Diploma—Philadelphia Textile Institute
Instructor in Weave Formation and Fabric Analysis
- ROBERT P. BRECHT**
B.S. in Economics, University of Pennsylvania
A.M., University of Pennsylvania
Ph.D., University of Pennsylvania
Lecturer on Management and Production Control
- GEORGE G. BYLER**
B.S. in Chemistry, University of Pennsylvania
Assistant Professor in Chemistry
- RICHARD S. COX**
Diploma—Philadelphia Textile Institute
Diploma—School of Industrial Art
Professor in Charge of Colour, Jacquard and Drawing
- DONALD W. CRAIG**
A.B., Amherst College
A.M., Harvard University
Instructor in English and Public Speaking
- J. HOLLIE CROSS**
B.A., Texas Technological College
M.A., Texas Technological College
Assistant Professor in Physics, Mathematics and Textile Testing
- A. WARD FRANCE**
Philadelphia Textile Institute
B.S. in Industrial Engineering, Penn State College
Professor in Charge of Wool and Worsted Yarn Manufacture
- FRANK L. GIESE**
Diploma—Philadelphia Textile Institute
Professor in Charge of Weave Formation and Fabric Analysis
- JOSEPH E. GOODAVAGE**
Diploma—Philadelphia Textile Institute
Associate Professor in Dyeing and Printing
- WILLARD P. GRAHAM**
Registrar
- ALLEN H. KEALLY**
A.B., University of Michigan
M.B.A., University of Pennsylvania
Lecturer on History
- BERNARD R. KOENIG**
Diploma—Philadelphia Textile Institute
Instructor in Jacquard and Colour
- WILLIAM A. MCLAIN**
Philadelphia Textile Institute
Professor in Charge of Hand Weaving, Plain and Dobby Weaving
- RICHARD R. MEAD**
A.B., University of Pennsylvania
Ph.D., University of Pennsylvania
Lecturer on Marketing
- HERMAN E. MICHL**
B.S. in Economics, University of Pennsylvania
Lecturer on Economics
- JOHN NAAB**
Philadelphia Textile Institute
Professor in Charge of Cotton Yarn Manufacture, Knitting
- ROBERT C. PICKENS**
Diploma—Philadelphia Textile Institute
Instructor in Chemistry and Dyeing
- DENZIL V. PROBASCO**
B.S. in Textile Engineering, Texas Technological College
Assistant Professor of Plain and Dobby Weaving
- PERCIVAL THEEL**
B.S. in Chemistry, University of Pennsylvania
Professor in Charge of Chemistry, Dyeing and Printing
- E. BRUCE THOMAS**
M.A., University of Pennsylvania
Ed.D., Temple University
Instructor in Psychology
- EDWARD A. WALTON**
Diploma—School of Industrial Art
Instructor in Engineering Drawing
- L. DA COSTA WARD**
Diploma—Philadelphia Textile Institute
Associate Professor of Chemistry and Dyeing
- WILLIAM B. WILLIAMSON**
Diploma—Philadelphia Textile Institute
Assistant Professor of Raw Materials and Finishing
- JULIUS ZIEGET**
C.E., Cornell University
LL.B., University of Maryland
Instructor in Mechanical Drawing

REPORT OF THE BOARD OF TRUSTEES TO THE MEMBERS OF THE PHILADELPHIA MUSEUM OF ART

LADIES AND GENTLEMEN:

The primary obligation of our Museum in war time, as in peace time, we feel, is to continue to offer to the public its resources for spiritual refreshment, for recreation and relaxation, which, as experience abroad has shown, are so indispensable in the midst of intense and concentrated effort.

That these resources are indeed valued in such a time has been shown in many ways; by men in uniform on leave and by industrial workers on their day of rest, who already constitute one-half of our adult visitors; by the federal government, which has continued its grants for the Museum as part of its War Services Programme; and by the City of Philadelphia, which, in view of the diminishing scale of such grants, has already increased its appropriations for the Museum and, we trust, will further increase its support.

We also recognize fully the obligation of preserving our collections against destruction, and have placed in greater safety a considerable selection of the most valuable and irreplaceable masterpieces. Fortunate, however, in the solid construction of the roofs of the Museum, as well as in the dispersion of contents throughout its great extent as well as in our other buildings, we have felt justified, after careful deliberation, in leaving on public view an ample body of works in all departments. Public appreciation of this has been shown by continued high attendance, again approximately two-thirds of a million visitors.

In the face of every difficulty, and with due regard for the prior claims of the armed forces and of industry on men and materials, we have managed to press on toward the fulfilment of our aims. Although our building is still far from complete, we have, in the past seven years, effected improvements in it totaling \$2,500,000, increasing the number of galleries fourfold. We have thus now achieved substantial realization of the scheme of the Museum both in the display collection, with its selection of masterpieces of the various arts through the ages, and in the study collections, with their systematic illustration of single arts: in paintings, prints, ceramics, glass, woodwork and other materials. Our unceasing efforts have won national recognition of our high position among the museums of the country.

Again donors and testators have liberally enriched our collections with important works of art; again Trustees and members have generously contributed to the cost of operation and of activities. The Museum would well deserve to receive by will much larger endowment funds, which alone are lacking here in any comparison with the resources of other leading American museums.

The Schools of the Museum, in spite of difficulties shared with all other institutions for youth of military age, have also had a successful year. Many students from both schools have entered the Army and other services for their country.

The name of the Philadelphia Textile School has been changed to the—Philadelphia Textile Institute. This school, like the School of Industrial Art last year, has been granted the right, by the Pennsylvania State Council of Education, to confer degrees upon graduates successfully completing their four years of study.

The excellent work of our two Schools will be fully covered in the reports of their respective Deans.

We realize that many difficult problems may be ahead, but are determined to go forward with our programme of public service and education, confident that public and private support, as in the past, will continue to be forthcoming.

A handwritten signature in cursive script, reading "Sigall Stokes". The signature is written in dark ink and is positioned above the printed name "President.".

President.

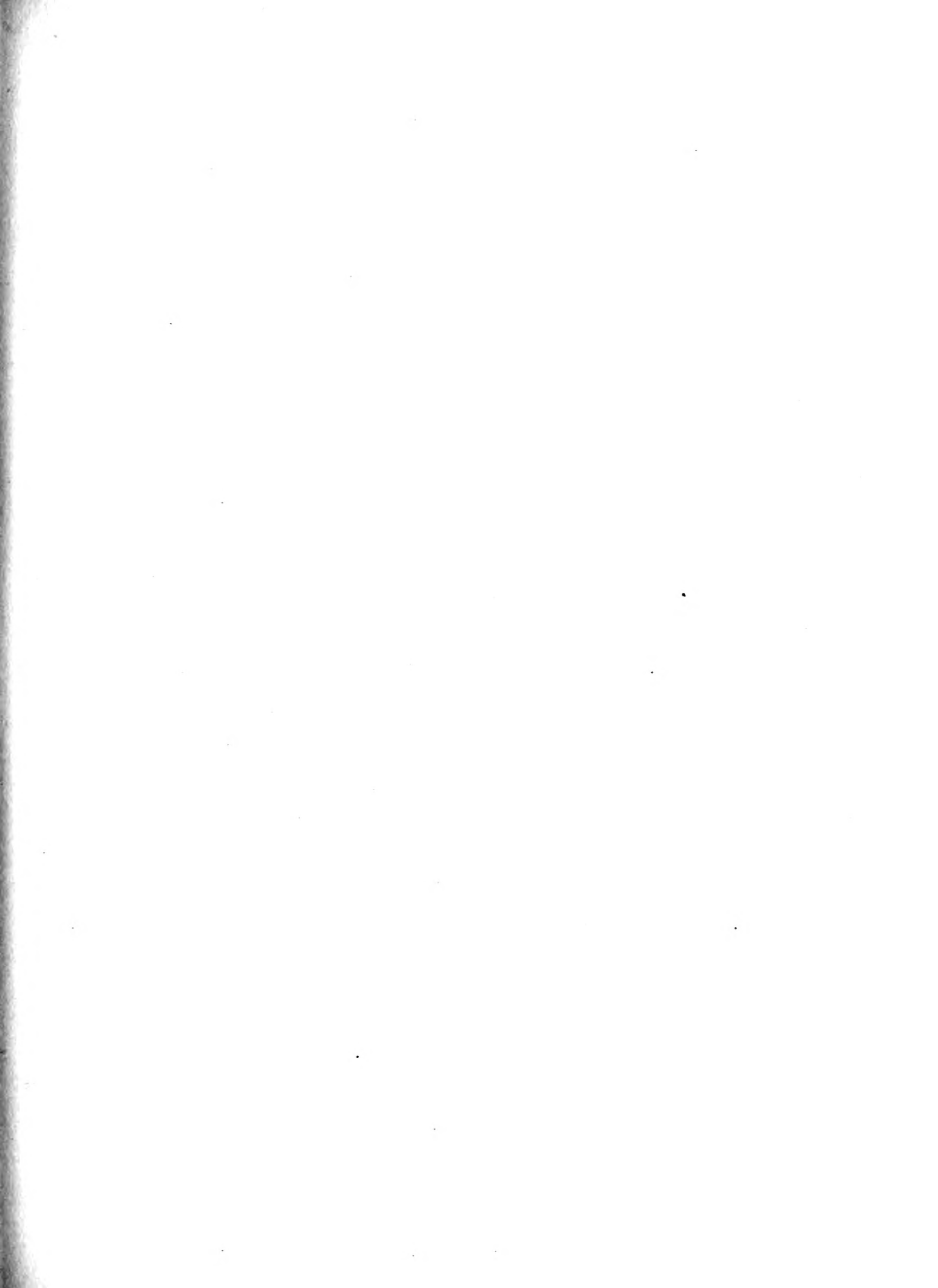




Photo by Ruckus Goldberg

John G. Johnson Collection. Gallery of the XVI century

REPORT OF THE DIRECTOR OF THE MUSEUM TO THE PRESIDENT AND TRUSTEES OF THE PHILADELPHIA MUSEUM OF ART

In spite of the advent of war, this year of 1941-42 has been, as was anticipated, one of the most noteworthy in the history of the Museum. The opening of vast new sections, the installation of collections long awaiting such quarters, and—what could not be definitely forecast—the receipt of great gifts have combined to make it memorable.

NEW INSTALLATIONS

THE JOHN G. JOHNSON COLLECTION

By agreement between the Museum and the Trustee of the Estate of John G. Johnson, a greatly enlarged suite of newly-constructed galleries was allocated to display the remarkable collection bequeathed by him, which was reopened to the public on November 1. It was shown, more adequately than ever before, in twenty-one galleries, displaying the historical evolution of European painting with a comprehensiveness unrivalled in America and with a galaxy of masterpieces by such artists as Masolino, Botticelli, Van Eyck, Van der Weyden, Brueghel, Rubens, Rembrandt, Poussin, Ingres, Corot, the French Impressionists and many others. The Museum is very proud to be able to house within its building this supreme resource for public enjoyment.

This installation followed intensive work of preservation and restoration, with the highest integrity of method, carried out by Mr. Marceau, Curator of the collection, by Mr. David Rosen, Technical Adviser, and their staffs. Mr. Marceau also prepared a new published catalogue of the collection, the first to embrace its full scope, revised to embody results of the latest researches.

GALLERIES FOR EASTERN ART

With the installation during the year of many additional units, the display collection of Eastern art now fills twenty-two galleries, and offers an extraordinarily comprehensive showing—chiefly, in line with the general scope of the Museum, from the periods corresponding to the Christian era, but extending to earlier periods.

CHINA

Ten galleries are now devoted to the art of China. The first in point of time is one containing the bronzes and goldsmiths' work of the collection of the late Mrs. Christian R. Holmes, left on deposit with the Museum by the Holmes Foundation. They include superb and famous examples from the Shang dynasty onward. From the time of the Chou, Han and Wei dynasties come numerous archaic jades and Scythian bronzes from the Randon collection, as well as the important early sculptures secured by the Museum through acquisition of a collection formed by Osvald Sirén.

The outstanding feature of the two T'ang galleries, among much ceramic sculpture, is the incised stone revetment of an important tomb chamber. The ceramics and painting of the Sung, Ming, and Ch'ing dynasties are richly represented, including a notable series of potteries from the Russell collection, and later porcelains from the collection given in memory of Horace Trumbauer, with paintings from the collection given by Edward B. Robinette. This section culminates in the Museum's Ming palace hall from Peiping, with the superb porcelains and crystals of the collection of General and Mrs. William Crozier.

In addition three further galleries of Chinese ceramics are installed on the mezzanine floor below, where are also fine examples of Chinese furniture.

PERSIA AND WESTERN ISLAM

In the art of Persia, the artistic center of the Near East, the Museum is particularly rich, and has this year received notable reinforcement through accessions newly placed on view. To supplement the Sasanian stuccoes from Damghan previously installed—excavated by the first Joint Expedition to Persia of 1931, in which the Museum participated with the University Museum—and those from Rayy earlier acquired by purchase, are now added important related finds at Rayy of the second Joint Expedition, these latter having been acquired from the University Museum by exchange. From the Seljuk period an incised stucco revetment from Rayy now complements the figural stuccoes of the court of Tughril previously secured from that site.

The gallery of the Safavid period with mosaic faience from Isfahan is now richly hung with early Persian carpets, including the famous garden carpet of the Joseph Lees Williams Memorial Collection. Adjoining this has



Column from Palace at Chal Tarkhan, near Rayy, Iran
Sasanian, IV to VII centuries



been opened a vaulted palace room of the same period, also from Isfahan, with painted stucco decorations, fretted wooden doors and stained glass windows—a feature unique in any museum of the western world. Here are shown examples of Persian tiles from the Museum's remarkable assemblage formed by its former Director, Dr. Edwin Atlee Barber.

Near the gallery of Turkish ceramics, metal work and velvets, has now been opened a great suite of three galleries containing the bulk of the carpets of the Williams Collection—Persian, Anatolian, and Hispano-Moresque.

CERAMIC GALLERIES

The first group of exhibition galleries for the Museum's study collection of European and American ceramics, which is of special renown, were most instructively and tastefully installed by Miss Prentice, with the cooperation of Miss Rachel Randolph. Three galleries are devoted respectively to porcelains, to pottery, and the last, still in course of installation, to stoneware. Great beauty of display, combined with well-prepared labels of historical and technical information, make this at once the most effective and the most delightful of facilities for the study of such material.

GALLERY OF MINIATURES

The Louis Rodman Page Gallery of Miniatures was also completed with the generous collaboration of the Pennsylvania Society of Miniature Painters. Great pains were taken in design and execution to render this gallery specially suited to the small-scale and precious character of its contents. Larger quarters may later be provided elsewhere.

For the inaugural installation the collections of the Museum have been supplemented by several loans for an indefinite period, notably the very important collection of Mrs. Daniel J. McCarthy.

NEW CONSTRUCTION

Under previous federal grants by the Work Projects Administration, construction has continued with a diminishing but considerable force, of men exempted from war work for age or for some disability.

The new permanent quarters for the Division of Education on Floor A are now substantially completed, and will be furnished and occupied by

the autumn. They include class rooms, studios, a lecture room, galleries for educational exhibitions, rooms for the lantern-slide and photographic collections and for the lecturers, with the offices of the Division. Attractively decorated, they give us one of the most admirable and effective museum plants for public educational work for adults and for children.

Much progress was made on construction of the main Auditorium, but we shall not be able to equip and use this until after the war.

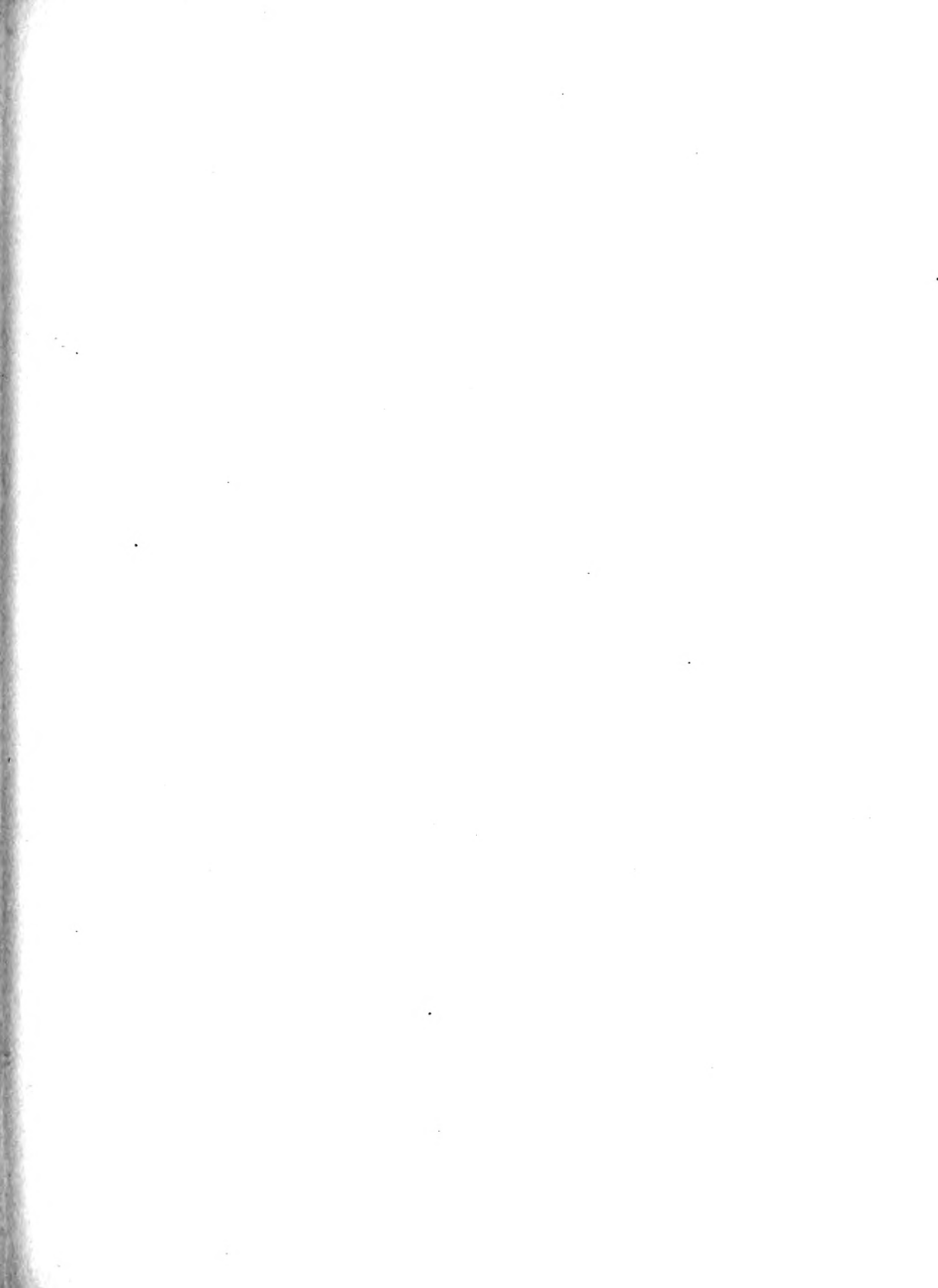
With materials ordered long ago and delivered well prior to American entry into the war, we have accomplished the miracle of constructing the internal frame and floors of one whole additional section of the building, the north-east pavilion, to be devoted to English and American art of the more recent periods. Thus it should still be possible for us to complete the installation of the great drawing room from Lansdowne House, London, funds for which were lately given to the Museum.

Since 1935 when construction work was resumed, the number of finished galleries, then 35, has been more than quadrupled, being now about 150. The building is estimated to be about 55 per cent internally completed, with considerable further parts, with temporary finish, also in public use.

All told federal funds actually expended for construction, from the beginning to May 31, 1942, total well over \$1,500,000; the Corporation's contribution for the purpose from its own funds and objects exceeds \$900,000, and the total improvements thus made by the Museum to the building since 1935 are in excess of \$2,500,000.

ACCESSIONS

This has been a year of many rich gifts. Donors have been very generous. In addition, the economic situation has resulted in great houses and apartments being given up; their contents are gravitating to public collections, either by gift, or, in case of collections dispersed by sale, by purchase from museum funds in an otherwise almost bidderless market. The tax situation, in the past year, has also exceptionally stimulated gifts of objects already in possession of donors. Our Museum has benefitted largely, both by gift and purchase, though the meagreness of its vested funds, compared with those of several other museums, prevents its taking much advantage of the opportunities to buy. As to whether these opportunities will become still greater, we cannot be sure, as it depends on too





"The Reproaches of Hector." Beauvais tapestry after Deshayes, 1761
Given in memory of Gertrude Vanderbilt Whitney

many post-war factors. It is just now, however, that we witness the liquidation of many of the remaining American private collections, at a moment when all foreign purchasing is excluded from the American market.

Bequests and gifts received during the year, including a substantial gift made by Walter C. Janney, brought in about \$100,000 which was applied, according to agreement, in payment on the Museum's purchases of the magnificent objects of the Foulle Collection, a payment happily now almost completed.

THE WHITNEY TAPESTRIES

In memory of Gertrude Vanderbilt Whitney, noted sculptor and art patron who died April 17, her family has given to the Philadelphia Museum of Art the famous suite of four Beauvais tapestries, bearing the royal arms of France, with scenes from Homer's Iliad. Woven in 1761 from designs by the painter Deshayes, son-in-law of Boucher, this is the original set commissioned by the French Crown, only two other sets having been woven. The four scenes represented are: The Anger of Achilles, the Reproaches of Hector, the Minerva, and the Hercules. The gift makes the collections of the Philadelphia Museum unequalled, except by the National Museums of France, in the field of Beauvais tapestries, the Museum being already in possession of several others of the most notable examples and suites. Those not permanently fixed elsewhere are being assembled for a coherent installation in the West Foyer.

THE THOMAS B. WANAMAKER COLLECTION

The collection of the late Thomas B. Wanamaker was generously given to the Museum by Thomas B. Wanamaker, Jr. and Archibald G. Thomson. This collection also includes valuable tapestries, four of XVIIth century Brussels weave, but its chief strength lies in the fields of costumes, vestments, and embroideries. There are half a dozen French and Spanish costumes of the XVIIth and XVIIIth centuries of the greatest rarity and beauty, not to speak of costumes of the Empire period; there are more than a dozen fine liturgical vestments ranging from the XVIth to the XVIIIth centuries, two large early silk hangings, a half dozen embroidered bands and many early dolls.

Three fine early Sullys were received by bequest of Miss Susan B. Pennebaker, along with various items of decorative art.

One of the original bronze casts of the model of the figure of a Boy Scout was presented by the Philadelphia Council, Boy Scouts of America, through Dr. Charles D. Hart.

COLLECTION OF THE PHILADELPHIA WATER COLOR CLUB

The Philadelphia Water Color Club presented to the Museum its permanent collection of over 100 water-colours, drawings and prints, aiming to represent—by one or two choice examples each—the work of leading contemporary artists in these media, with emphasis on American and particularly on Philadelphia artists.

THE BRINTON COLLECTION

Christian Brinton, the distinguished art critic, gave to the Museum of his native city his extensive and unusual collection of contemporary European art, chiefly of Russian art, embracing fifty-five oils, with many water-colours, drawings, and prints, which places the Museum in a unique position in this field. Following an inaugural exhibition here, a hundred of the Russian works have been sent on tour to leading museums elsewhere. The gift also included over 1200 books of reference. The November number of the Museum *Bulletin*, Part I, was devoted to this collection.

PAINTING AND SCULPTURE

Other paintings acquired by gift were numerous, especially in the field of American painting where a determined effort—by a Committee on Painting and Sculpture, under the chairmanship of R. Sturgis Ingersoll—was made to fill gaps in the permanent collections.

A notable acquisition was Franklin Watkins' "Suicide in Costume," the first American work ever to win the Carnegie International Prize, purchased for the Museum by a group of subscribers. Many other paintings were given by individuals:

Mr. and Mrs. R. Sturgis Ingersoll presented works of George Biddle, Peter Blume, Arthur Carles, Preston Dickinson, Walt Kuhn, and John Sloan; Mr. Ingersoll and Miss Anna Ingersoll, one by Henry McCarter.



Franklin Watkins: *Suicide in Costume*
Purchased by a group of subscribers



Works by other American artists represented by gifts included paintings by Georgia O'Keeffe from George Howe, of Alfred H. Maurer from Carl Zigrosser, of Leon Kelly and Louis Eilshemius from Bernard Davis, and a marble torso by Archipenko also from George Howe.

PRINTS AND DRAWINGS

In the course of the year, under the skilful and energetic administration of Mr. Zigrosser, there have been numerous accessions in the Department of Prints. By gift and by purchase a total of 1159 prints, 149 drawings and water-colours, 3 photographs and 79 books (including rare illustrated works containing over 400 original etchings, woodcuts, and lithographs) has been acquired. Among the generous gifts may be mentioned:

Given by Henry P. McIlhenny: a group of important prints including two rare lithographs by Degas, one etching in the first state by Renoir, one etching by Fragonard, six engravings after Chardin, four engravings after Brueghel and two after H. Bol, in early states, including the very rare and important set of the Seasons, eight lithographs by Gavarni, proofs before letters, seven mezzotints by Lucas after Constable, rare trial proofs, six etchings by Dr. Gachet, the friend of Van Gogh, as well as eight prints in fine early impressions by Lehmbruck, Barlach, Beckmann, and Schmidt-Rottluff.

Given by Staunton B. Peck: the rare etching Riva No. 1 from the Venice Set by Whistler with the words "Choice Proof" in the artist's handwriting on the back, the lithograph, The Sower, by J. F. Millet, William Blake's engraving of Canterbury Pilgrims, two different states of the same etching by Lepere, a book on the early Philadelphia artist Albert Newsam, extra illustrated with fifty-one of his lithographs.

Given by Lessing J. Rosenwald: nine lithographs, etchings, and woodcuts by the famous printmaker and sculptor, Kaethe Kollwitz, two engravings by Paul Revere printed by Richard Bishop, and a portfolio of woodcuts and wood-engravings by Hans Mueller containing over 300 original prints.

Given by J. B. Neumann: a group of unusual prints including forty etchings by German Romantic artists such as Grimm, Richter, and Klein, five woodcuts by the Mexican artist Posada, thirty-five prints by modern Expressionist artists such as Barlach, Beckmann, Kleinschmidt, Marcks, etc. The Museum collection in the field of modern Expressionist art, formed

by the McIlhenny, Rosenwald, and Neumann gifts, is supplemented also by gifts from R. Sturgis Ingersoll, of a coloured lithograph by Nolde, and from Curt Valentin, of two prints by Kokoschka and Masson.

The Museum collection of older works has been supplemented by gifts of eleven prints and one drawing from H. F. D'Albites, three prints from Mrs. Harry Markoe, and one from J. S. Ladd Thomas.

Eleven lithographs by the modern Chinese artist Teng-Kuei were the gift of the artist.

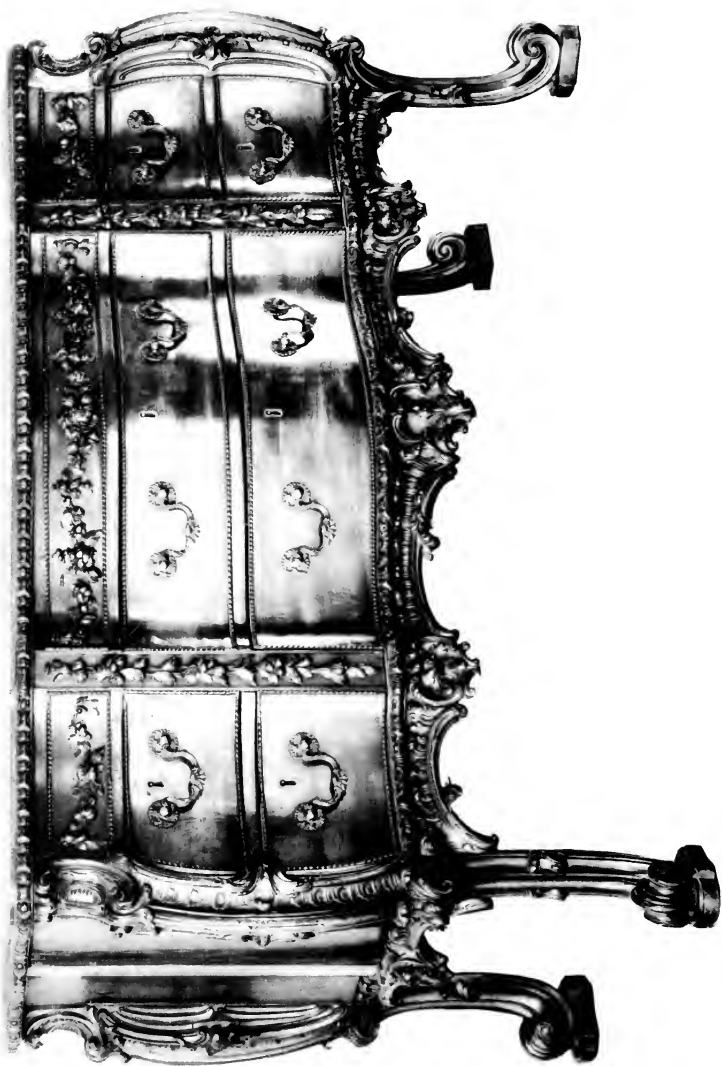
An important and sumptuously printed book, *Les Metamorphoses d'Ovide*, containing thirty original etchings by Picasso, was given anonymously.

The most notable single addition to the collection of contemporary European prints was constituted by the simultaneous gifts of Christian Brinton and the American-Russian Institute. The 176 prints, drawings, and illustrated books given by Christian Brinton (including works by Munch, Lund, Sandzen, Larionov, and Gontcharova) and the 157 prints, drawings, and illustrated books given by the American-Russian Institute, representing a cross-section of contemporary Russian graphic art, make the Museum the leading depository in the field.

Another welcome large single gift was the permanent collection of the Philadelphia Water Color Club consisting of 36 prints, 94 drawings and water-colours and two photographs chiefly by contemporary American artists—generously presented to the Museum by the Club.

The American collection was further increased by 155 prints and 94 drawings given by Almer Adler, Robert Carlen, the Print Club, various artists and anonymous donors. Among the artists represented may be mentioned Sloan, Marsh, Walkowitz, Cleland, Washburn, Hirsch, and Anderson.

A very considerable group of works of American graphic art was acquired by purchase through a grant from the Harrison Fund, comprising a total of 590 prints and drawings by American artists of the past and present. Among the artists represented are Winslow Homer, William Morris Hunt, Rembrandt Peale, Sargent, Bellows, Hart, Myers, Pascin, Sloan, Hopper, Marsh, Brook, Benton, Curry, Dehn, Kuniyoshi, Weber, Stuart Davis, Sternberg, a large group of the serigraph or silk screen artists, and a number by Philadelphia printmakers. A beginning has thus been made in laying the foundations of a memorable collection of American graphic art.



Commode by Thomas Chippendale, before 1757
Purchased. McIlhenny Fund income

DECORATIVE ARTS

Beside works in the collections already mentioned, accessions in European and American decorative arts included:

The famous Chippendale commode from Raynham Hall—inventoried there in 1757 and thus one of the very few indisputable early works of Thomas Chippendale—which passed from the Marquess of Townshend to the Mulliner and Hearst collections and was purchased by the Museum from the McIlhenny Fund income.

A group of Venetian Louis XVI furniture, carved and gilded, the gift of Mrs. Harry Markoe, along with many other objects of decorative art.

An English silver footed salver by Daniel Smith and Robert Sharp, London, 1762, with the Brinton coat of arms, given in the name of George Brinton McClellan II.

A very fine pair of Capo di Monte figurines of the *genre paysan*, purchased from the Elizabeth Wandell Smith Fund income.

Mrs. Dobson Altemus gave a collection of Victorian objects comprising sixteen pieces of furniture, chandelier, curtains and curtain cornices, from the Dobson house, Falls of Schuylkill.

Particularly numerous were the gifts, by many individual donors, of costumes, from Mrs. Henry H. Bonnell, Miss Sarah A. Grier, Mrs. Walter S. McInnes, Miss Anna Randolph and Mrs. Evan Randolph; and of quilts, coverlets, and hangings, from Mr. and Mrs. Percival Armitage, Clarence H. Clark, Mrs. Harry Markoe, Miss Natalie K. Rowland, Mrs. Samuel Bryan Scott, and Miss Margaret Griscomb Wysong.

Mrs. Edgar Allan Poe generously assumed the expense of providing antique material, and having upholstered, with this, the superb sofa from an early design of Robert Adam, which she gave the Museum some years ago.

EASTERN ART

Mrs. Moncure Biddle presented to the Museum numerous Japanese objects from the collection of her late father, Ernest Fenellosa; six painted screens and one embroidered screen, seven paintings and one embroidered satin panel, a red lacquer temple chair, a pair of black and gold lacquer boxes, and an embroidered kimono in a silk case, all of the XVIIIth and XIXth centuries.

The distinguished collection of Japanese ceramics and metal work formed by the late Mrs. John Reilly was generously given to the Museum. It comprises some 130 pieces, and is a most welcome addition to the collections in this field.

W. Hinckle Smith kindly gave a lacquered iron helmet of the Tokugawa period.

These Japanese things, with other objects previously owned by the Museum, will be installed in the future extension of the Far Eastern section in the southeast pavilion.

Given by Mrs. Maurice D. Youngman in memory of Benjamin H. Ray was a fine Tzu Chou wine jar of the Sung dynasty.

Chester W. Larner gave a valuable Isfahan carpet; Mr. and Mrs. Emory McMichael, an interesting Anatolian prayer rug, both welcome reinforcements of the collection of Oriental carpets.

LOANS

The general policy of the Museum in war time is against the acceptance of additional loans, but before the entrance of America into hostilities arrangements had been made to show a group of objects from one collection which had been lent to the Museum on a previous occasion, and from which numerous objects have meanwhile entered the Museum by gift:

THE STOTESBURY COLLECTION

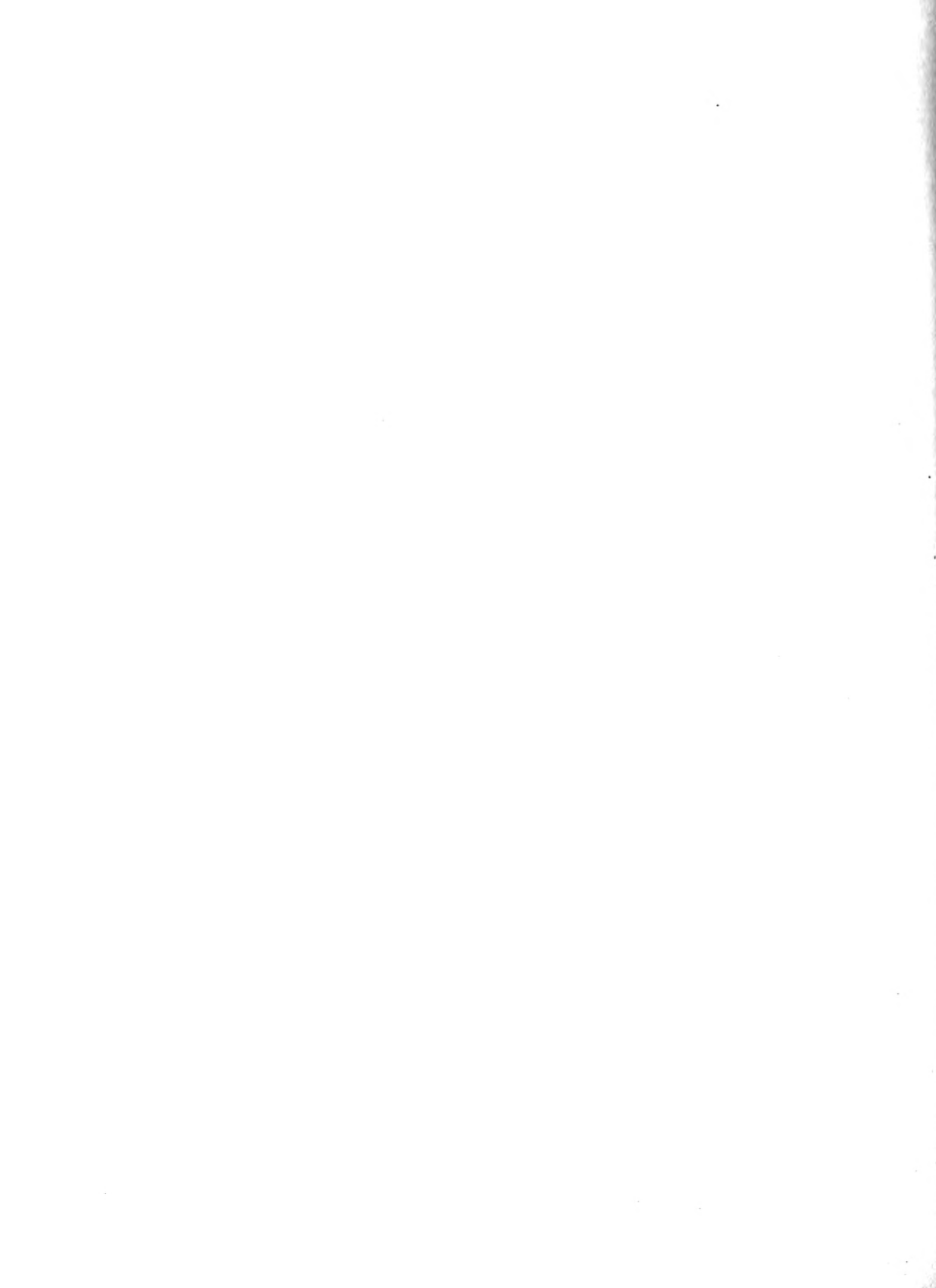
The works in the present loan, from the Estate of Edward T. Stotesbury, comprise the objects in the collection other than paintings. They include four Beauvais tapestries, the Boucher Chinese set (of which the Museum owns another tapestry, with the royal arms, given by Mrs. William Fahnestock); two important tapestry suites of furniture, Louis XIV and Louis XV; a magnificent Isfahan carpet, one of the largest known; and some fine sets of Chinese palace vases. All these have been embodied in the installation of the appropriate sections of the Museum, greatly enriching the display.

OTHER LOANS

Clifford Lewis, Jr. likewise lent four tapestries, these being Brussels, early XVIIth century works signed by Jan Raes.



Group of Venetian Louis XVI furniture
Given by Mrs. Harry Markoe



Mrs. John D. M. Hamilton lent a large collection of textiles featured by a group of twelve embroidered Spanish vestments from the XVIIth century onward.

Notable loans of paintings were Benjamin West's fine group portrait of the Middleton family lent by Henry Middleton Drinker, two admirable Stuarts of the Marquis de Casa Yrujo and his wife (Sally McKean) lent by Thomas McKean V and Miss Nancy B. McKean, and an important group of paintings by Mary Cassatt and by several French Impressionists lent by Mrs. Cassatt Davis, who also lent certain Japanese prints and etchings by Mary Cassatt.

An important Joshaghan carpet, formerly in the collection of Wilhelm von Bode, was lent by Mrs. Edith Randon.

In the endeavour to reduce the number of works on loan at the Museum, 1426 objects, most of them lent many years ago, were returned to the lenders, and about 220 desired objects, previously lent, were given to the Museum by the lenders. This group was particularly strong in works illustrative of the history of American ceramics, where the permanent collections were thus considerably strengthened.

As usual, many works were lent by the Museum for temporary exhibition elsewhere, a total of 1226 objects to nineteen institutions.

EXHIBITIONS

In spite of a reduced budget for exhibitions, the Museum was enabled, particularly by the opening of new sections, to maintain its notable series, as follows:

From June 1

CHINESE BRONZES

Collection of Mrs. Christian R. Holmes

June 1—March 1

HAND-WOVEN COVERLETS

From August 9

NEW CERAMIC GALLERIES

From November 1

NEW GALLERIES OF THE JOHN G. JOHNSON COLLECTION

November 16—February 1

THE CHRISTIAN BRINTON COLLECTION
and RUSSIAN GRAPHIC ART

January 10—February 16

ORGANIC DESIGN
in collaboration with Messrs. Gimbel Brothers

February 28—March 29

ART-IN-ADVERTISING
in collaboration with the Art Directors Club

March 7—April 19

CAVE PAINTINGS OF INDIA
lent by Sarkis Katchadourian

March 14—May 15

PAINTINGS OF ASIATIC COSTUMES
lent by the Vicomtesse d'Aumale

April 18—June 14

TAPESTRIES BY CONTEMPORARY FRENCH PAINTERS
lent by Madame Marie Cuttoli

Summer

NEW GALLERIES OF ORIENTAL ART

The major summer exhibition in 1942 will be of ART IN THE UNITED STATES, paintings, prints, crafts, in twenty galleries, June 20 to September 13. The Museum *Bulletin* for May will be devoted to this exhibition.

EXHIBITIONS IN THE PRINT GALLERY

July 12—November 23

SELECTIONS FROM THE PERMANENT COLLECTIONS

December 6—January 3

CHRISTMAS IN PRINTS
PRINTS BY GREAT FRENCH PAINTERS

January 6—February 8

XIXth CENTURY

February 14—March 10

XXth CENTURY
(The Museum *Bulletin* for January was devoted to these prints)

March 21—April 16

PHILADELPHIA WATER COLOR CLUB
Permanent collection of the Museum

April 25—June 8

SILK SCREEN PRINTS

From June 6

PHILADELPHIA PRINT MAKERS

EDUCATIONAL EXHIBITIONS

(in addition to those previously shown)

June 1—May 30

WORK OF CHILDREN'S CLASSES

January 10—February 16

PAINTINGS BY LATIN-AMERICAN CHILDREN

The monthly exhibition of a single object, as a Treasure of the Month, was maintained throughout the year.

EVENTS FOR MEMBERS

Members of the Museum and others were guests of the Trustee of the Estate of John G. Johnson on October 31 at a reception and private view of the new installation of the collection, with music by the Mendelssohn Club. On November 15 followed the private view of the Brinton collection, with tea in the Russian manner generously provided by the American-Russian Institute and music by the All-Russian Chorus and Orchestra. On February 27 the Art Directors Club was host at the private view of the exhibition of Art-in-Advertising.

The fall and spring visits to houses and collections, offering a privilege so much valued and enjoyed by members, were continued through the generosity, respectively, of Mr. Philip H. Rosenbach and Dr. A. S. W. Rosenbach, and of Mr. and Mrs. Raymond Pitcairn, with their unique collections. Both experiences will remain long in memory.

RESEARCH AND PUBLICATION

As usual, staff members were well represented by scholarly contributions to many of the principal art journals of the world.

A new Handbook of the Museum, the last having appeared in 1931, was issued as the March number of the Museum *Bulletin*. It presents, we hope, an impressive picture of the growth of the collections under the stewardship of the Trustees.

REGISTRAR'S OFFICE

On July 30, 1941 the Registrar's Office substantially accomplished the great enterprise undertaken in 1935 with the assistance of the Works Progress Administration—the completion of the official catalogue of all the objects of the collections, going back to the foundation of the Museum in 1876. Produced most efficiently under the direction of Miss Wolfe and of Miss Beatrice Wolfe, with the employment, for the photographic part, of systems devised by Mr. Vanderbilt, it comprises some 400,000 cards, making instantly accessible the vast resources at our disposition.

With our own smaller force we have been able to keep the catalogue up to date, in spite of the great flood of accessions, and to maintain the records in this office, so indispensable for the conduct of the Museum.

LIBRARY

Accessions were greatly increased by some 1200 books included in the gift by Christian Brinton of his collection. Much progress was made in ordering the immense amount of pamphlet material.

Mr. Vanderbilt was granted leave to take up a highly responsible post in the Navy Department at Washington. In his thirteen years in charge of the library of the Museum he has transformed it into one of the best organized and best-known of the smaller specialized reference collections in America, and has won for himself and for us distinguished recognition in the field of documentation. His experience and skill were laid under contribution in many other departments of the Museum, and his services and advice were in constant demand by other institutions, both in Philadelphia and elsewhere, for many of which he established systems of organization and record.



Pair of Capo di Monte figurines, Second period, 1771-1807
Purchased. Elizabeth Wandell Smith Fund income



DIVISION OF EDUCATION

In spite of a considerable decrease from last year in the force supplied by the Work Projects Administration, the work of the Division was well maintained throughout the year, being retained as one of the few cultural projects of the Philadelphia area in the new War Services Program of "recreational activities for men in the armed forces and for industrial workers in war plants." A census of adult visitors in May showed that 10 and 38 per cent, respectively—or nearly one half—fell in these groups.

Of particular interest, attracting large audiences, was this year's film programme "Rediscovering America," organized by the Museum in collaboration with the American Film Center—closely related to war effort and to the "good neighbor" movement. This programme was circulated subsequently to the Metropolitan Museum of Art, the Art Institute of Chicago, and other institutions.

In addition to the lecturers of the Division, members of the curatorial staff participated in the programme of lectures, in a series on prints offered by Mr. Zigrosser, on ceramics, by Miss Randolph and Miss Prentice, on textiles, by Mrs. Hornor, and on Chinese art, by Miss Lee. The Museum cooperated in the new Philadelphia enterprise in adult education, the Junto, through a series of evening lectures given at the Museum building by Mr. Benson.

Children's classes in art appreciation have continued to provide a valuable source of instruction for young people of talent between the ages of twelve to fifteen who wish to make the Museum a useful part of their daily lives. Subjects relating to the war effort were found to be most popular. Individual and group murals, clay modelling, carving in wood and plaster, easel painting in oil and water-colour, wood and linoleum cutting, etching and lithography were the media used to advantage.

Beside the children's classes maintained by the Museum, the Board of Education continued to conduct its own classes, this year under the supervision of Allan R. Freelon and Miss Mildred Jantzen. Valuable experiments in the use of non-representational forms in painting and printmaking were conducted in their Saturday morning classes for Junior and Senior High School children at the Museum. The results of these important experiments will shortly be documented in exhibition form. Attractive new quarters and equipment are being provided for this work next year.

A very extensive production was undertaken of lantern slides in the small standard size, a total of over ten thousand slides being made, many of them in colour. These as well as the collection of large slides and of motion picture films are available in the lending collection, and received a wide use. Increased demand was felt for the Museum's circulating exhibitions, with 23 showings in 19 institutions elsewhere, from Hawaii to New Hampshire and Georgia.

DEPARTMENT OF BUILDINGS

Rarely have the Superintendent and his force been called on for such great efforts, loyally made, as in the heavy schedule of installations and exhibitions this year. Extensive repairs to the buildings were also accomplished both by our own maintenance force and, at Memorial Hall, by that of the Commissioners of Fairmount Park. Cedar Grove was painted and renovated with funds allocated by the trustee of the estate of Miss Lydia T. Morris.

A 10 per cent increase in the wages for men receiving \$1400 or less, with smaller increases to men receiving more than that figure, was put in effect November 1. Wage rates are now well in line with those prevailing in comparable classes of maintenance work in other Philadelphia institutions and in private buildings, and working conditions are being steadily ameliorated.

In the cleaning of the galleries we again had assistance, though in diminishing measure, from workers under the Board of Public Assistance.

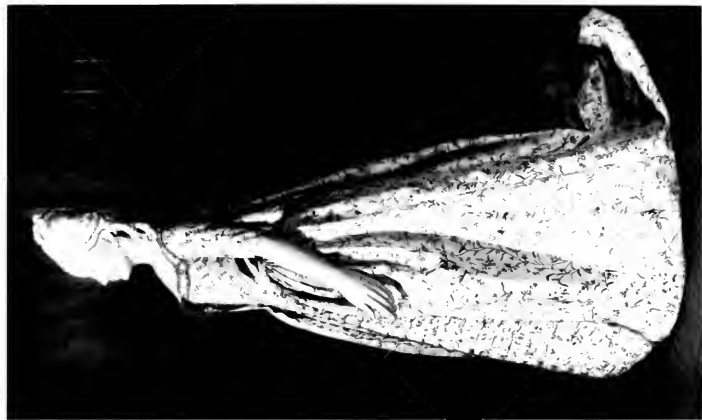
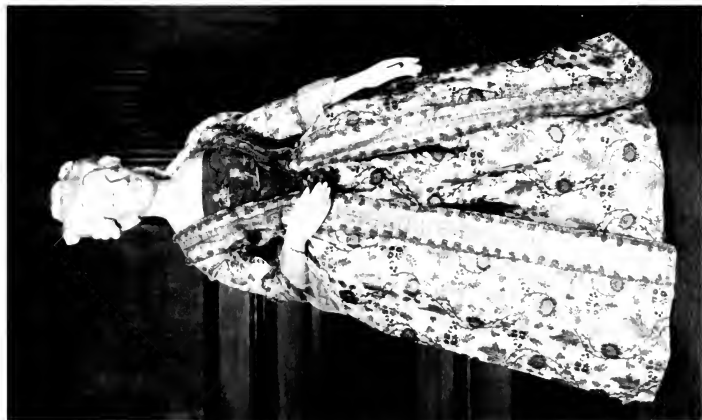
PERSONNEL

Henri Marceau, Assistant Director of the Museum, was named Chief of the Division of Painting and Sculpture.

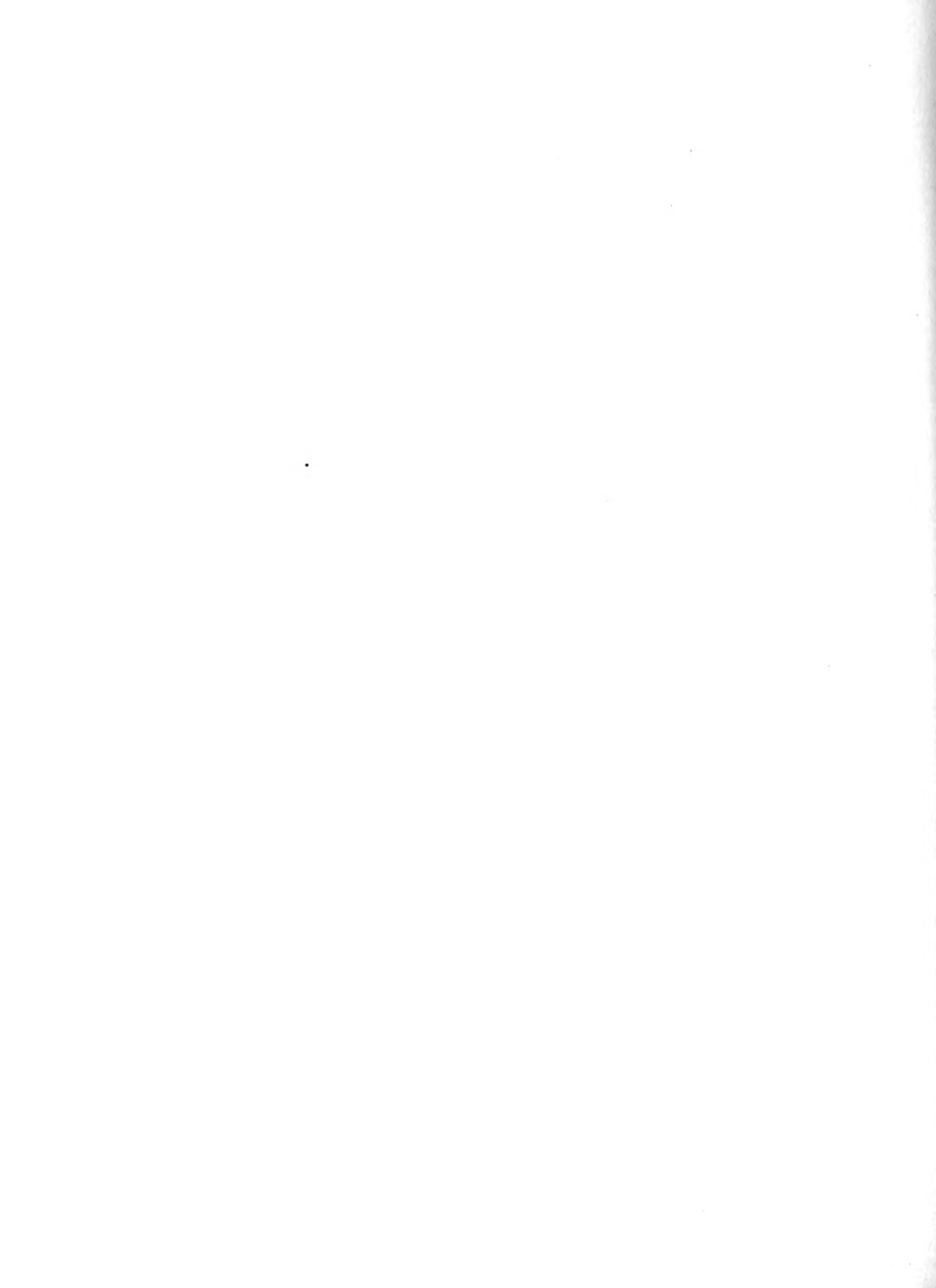
Henry Clifford, on the staff of the Museum since 1930, was appointed Curator of Paintings.

Joan Prentice, responsible for the installation of the ceramic galleries, was appointed Assistant Curator of Decorative Arts, and Jean Lee, responsible for that of the new Chinese galleries, Assistant Curator of Eastern Art. Rachel Randolph, who had similarly brought her knowledge and taste to our collection of glass, resigned from the staff on the occasion of her marriage.

Devoted service was rendered by several assistants, those newer to the staff being Miss Natalie Munson and Mrs. William E. Sketchley.



French XVIII century costumes
 Given by Thomas B. Wanamaker, Jr. and Archibald G. Thomson, Jr.



Several valued members of the staff entered the armed forces or other forms of war work, their names being indicated in the staff list preceding this report.

WAR MEASURES

The Museum, situated on a plateau of rock, fortunately already possessed a subterranean store room which, by additional reinforcement and by heavy vault-doors, has been made into a strong-room which should be secure against a 1000-pound bomb. It is sufficiently large to receive, in a period of acute danger, about 200 irreplaceable objects of all classes. Lists of such objects were prepared by the staff and laid before the Committee on Museum. By its direction a smaller selection from among the most valuable of these objects was placed there by March, and numerous smaller objects of value were placed in safes dispersed at the main building and at Memorial Hall. As to the remaining objects, it was the judgment of the Committee and of the Trustees to depend for the present on the protection afforded by their dispersion in the six isolated buildings we administer, as well as within the main building, by the great extent of the building itself, over 1000 feet in length, having a solid concrete roof without skylights, and thus proof against the normal incendiary bomb. In a number of galleries we have steel window-shutters, which have been closed. Our records, fortunately, are in multiple, with complete sets kept both at the main building and at Memorial Hall.

Under the direction of Mr. Marceau and of our Superintendent, Mr. Barbour, the force has been duly organized and trained in protection against air raids, fire, panic, and so on; fire-fighting equipment has been increased; the Sunday force has been strengthened; instruction in first aid has been given; regulations have been issued; and signs have been posted for the direction of the public to protective areas.

The design and construction of the building, as has been noted, offer several exceptional advantages in their relation to war conditions, so that the Museum is in an unusually favorable situation for continuing to maintain its displays and activities for the public.

ATTENDANCE

In spite of nearly six months of hostilities with subsequent rationing of rubber and gasoline (the latter felt only since May 15)—which appear to have caused a rather general decrease in museum attendance both in

Philadelphia and elsewhere—the number of visitors to the Museum held up remarkably well. At the main building there was an increase for the year of 29 persons. The outlying buildings, less accessible and without an active programme of events, suffered some losses. The total attendance at all buildings during the year was 640,659 a decrease of 4 per cent.

It is interesting to note that the total number of visitors from the opening of the new building in 1928 to the outbreak of war exceeded eight millions. The very high proportion of war workers and of men in uniform among the current visitors has already been remarked.

FINANCES

The appropriation of City Council for care and maintenance of art museums for 1942 was \$100,000, as compared with \$80,000 in 1941, a very welcome increase. It was however, far from compensating for the decrease of more than \$100,000 in expenditure for service projects at the Museum by the Works Projects Administration. Numerous galleries had to be closed during the year, both at the Philadelphia Museum of Art building and at Memorial Hall. From April onward it was necessary to close the north and south wings of the display floor on alternate weekdays and alternate Sundays. Eighty-five galleries are currently open to the public at any one time—a number itself still nearly three times the number of finished galleries in use as lately as 1935.

The following table, arranged on a per capita basis, shows the amount of public appropriations to some of the leading art museums:

	Population census of 1940	Appropriation 1942	Per capita
Washington	663,000	\$300,000 (1941-42)	\$.45
St. Louis	813,000	\$228,000 (1940-41)	.28
Detroit	1,618,000	\$133,000 (1941)	.082
New York, as follows: .	7,380,000	\$578,000	.078
Metropolitan Museum .		\$362,000	
Brooklyn Museum .		\$216,000	
Philadelphia	1,935,000	\$100,000	.052

Obviously the public appropriation in Philadelphia should rather be on the order of \$150,000 to \$200,000. It was indeed \$168,000 in 1931, when there were but a quarter the present number of galleries.

As hitherto, very substantial private contributions for maintenance and for exhibitions were made by Trustees and members forming the group of Friends of the Museum.

Large sums were still made available, under previous grants, by the Work Projects Administration, their expenditures for construction during the year totalling over \$200,000 and for services and activities, over \$75,000. It will be observed that funds expended at the Museum were derived from many sources, as indicated in the table which accompanies the Treasurer's Report.

EPILOGUE

Like the temples of the ancient Greeks, filled with votive offerings of works of art, the Museum is a public treasure house of the artistic riches of the city. To make possible its advancement and enjoyment all have laboured unselfishly: the citizens and their official representatives, the collectors and donors, the membership, the staff, and—be it especially remembered—the Trustees, who have courageously shouldered such heavy burdens of responsibility. To all of them goes out my heartfelt gratitude.

Respectfully submitted,

A handwritten signature in black ink, reading "Fiske Kimball". The signature is fluid and cursive, with a long, sweeping underline that extends to the right.

Director.

STATISTICAL TABLES

ACCESSIONS 1941-1942 · WORKS OF ART

Classes of Objects	Bequests	Gifts	Purchases	Totals
Arms and Armour		2		2
Ceramics	12	174		
Baugh-Barber Fund			2	
Elizabeth Wandell Smith Fund			2	190
Costumes		155		155
Drawings and Water-Colours		261		
Harrison Fund			44	305
Furniture	5	42		
McIlhenny Fund			1	48
Glass	8	3		11
Lace		3		3
Lacquer		9		9
Metal	1	43		44
Miscellaneous		271		271
Paintings	3	89	1	93
Prints and Books of Prints		720		
Harrison Fund			546	
Pilling Fund			6	1,272
Sculpture		7		7
Silver		1		1
Textiles	1	75		
Morris Fund			10	86
	<u>30</u>	<u>1,855</u>	<u>612</u>	<u>2,497</u>

LOANS OF WORKS OF ART

1941 · 1942

Ceramics	9
Costumes	3
Furniture	26
Paintings	128
Prints	56
Sculpture	5
Textiles (including Liturgical Vestments)	56
	<hr/>
	283

ATTENDANCE

FISCAL YEAR, JUNE 1, 1941-MAY 31, 1942

Philadelphia Museum of Art	515,468
Memorial Hall	86,376
Rodin Museum	33,214
Mount Pleasant	2,506
Cedar Grove	1,413
Letitia Street House	1,682
	<hr/> 640,659

(FISCAL YEARS, JUNE 1-MAY 31)

	Philadelphia Museum of Art	Memorial Hall	Rodin Museum	Mount Pleasant	Cedar Grove	Letitia St. House	Total
1933-34	317,892*	33,082	17,309*	1,444	1,109	1,844	372,680*
1934-35	252,592*	21,246	13,890*	2,129	1,484	2,113	293,454*
1935-36	235,864*	62,178	24,025*	2,166	1,540	2,041	327,814*
1936-37	271,969	108,819	42,353	2,905	2,104	2,738	430,888
1937-38	281,497	107,883	44,765	2,656	2,106	2,225	441,132
1938-39	322,136	115,707	45,115	2,516	1,567	2,211	489,252
1939-40	422,140	99,316	40,451	2,939	2,281	2,653	569,870
1940-41	515,439	105,719	39,456	3,799	2,433	3,002	669,848
1941-42	515,468	86,376	33,214	2,506	1,413	1,682	640,659

*Museum closed on certain days of the week.

EDUCATIONAL EVENTS

JUNE 1, 1941 to MAY 31, 1942

Adults	Events	Attendance		
Gallery Talks and				
Illustrated Lectures . . .	144	3,372		
Visits of Clubs	26	563		
Visits of Other Groups	83	1,406		
Motion Pictures	110	35,929		
	<u> </u>	<u> </u>	363	41,270
Children				
Visits of School Classes	274	8,968		
Art Appreciation Classes . . .	27	2,246		
Tales for Young Travelers . . .	32	842		
	<u> </u>	<u> </u>	333	12,056
Total in Building			696	53,326
Extension Lectures			8	1,933

FRIENDS OF THE MUSEUM

contributing to the cost of operation and exhibitions
during the year 1941-1942

AMERICAN RUSSIAN INSTITUTE	MRS. ISIDORE KOHN
ANONYMOUS (2)	MORRIS E. LEEDS
ART DIRECTORS CLUB	MALCOLM LLOYD, JR.
MRS. JOHN C. ATWOOD, JR.	MISS JANE GRAHAM MASON
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CHARLES J. EISENLOHR	ROBERT ROSENBAUM
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MISS EDITH T. FISHER	LAWRENCE SAUNDERS
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EDWIN BENNETT POTTERY Co.	MR. AND MRS. R. STURGIS
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MRS. JAMES CREESE	MRS. LOUISE ATLEE BARBER
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H. F. D'ALBITES	Atlee Barber
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MRS. ANNA PANCOAST DAVIS	MRS. G. MACCULLOCH MILLER
BERNARD DAVIS	J. B. NEUMANN
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JOHN SINNOTT	VANDEBILT WHITNEY
HENRY P. SMITH	MRS. GRISWOLD WILSON
W. HINCKLE SMITH	In the name of Mrs. JONES WISTER
A. G. B. STEEL	MISS MARGARET GRISCOMB WYSONG
MRS. ALFRED STENGEL	MRS. MAURICE D. YOUNGMAN
MR. AND MRS. J. STODDELL STOKES	in memory of Benjamin H. Ray
MRS. GEORGE H. STUART 3RD	CARL ZIGROSSER

BEQUESTS

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ANNA W. ELY	NATALIE K. ROWLAND
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THOMAS HUDSON	UNIVERSITY OF MICHIGAN,
IRANIAN INSTITUTE OF AMERICA	INSTITUTE OF FINE ARTS
JOHN STORY JENKS	MISS JANE WOLFE

*The Museum exchanges its publications with many other institutions.

BOOKS ADDED TO THE LIBRARY

Purchased	58
Gifts	1,321
Total	1,379

LENDERS OF WORKS OF ART

ANONYMOUS through HENRY P. McILHENNY	CLIFFORD LEWIS, JR. HENRY P. McILHENNY
ART DIRECTORS CLUB	MISS NANCY B. McKEAN
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CARL ZIGROSSER

THE REPORT OF THE DEAN OF THE ART SCHOOL

TO THE PRESIDENT AND TRUSTEES OF THE PHILADELPHIA MUSEUM OF ART

I have the honour to submit this, my annual report for the school year ending May 30, 1942.

My report will reveal the fact that this has been a year of strenuous work in the midst of world disturbances in which many new and complex problems had to be faced. In spite of many difficulties to be expected in war time, we have, in every way, held to the high purposes of our School.

When the School opened in September 1941, the roster of registration showed 455 students in the Day School, well within the number estimated to meet our budget. Very soon, however, we began to feel the drain upon our student body caused by the number of men inducted into the services. Later, after Pearl Harbor, as war production got under way, many of our students also left to take defense jobs. The students who have gone into defense jobs, as well as into the services, have, in most instances, through their training in the School, been placed in selective positions. It is with gratification that I can report that the students, both in the services and in defense jobs, because of their art training, are rendering a real service to their country.

TEACHER EDUCATION

During the past year the Teacher Education Course has met the challenge of combining art achievement and scholarship in its degree granting course. As teachers it is essential that they should have cultural background that would make them something more than skilful draftsmen, painters and designers. The students in this course intend to make use of a knowledge of art in their chosen profession of teaching and do not expect to become professional artists. Upon graduation, their objective is to become art teachers in public and private schools.

The response of the students to the new curriculum of the Teacher Education Course has been most gratifying, their fine work culminating in an exhibition of children's art, produced in the practice schools, under the guidance of these student-teachers and displayed in the auditorium of the School.

In connection with the exhibition, a discussion conference was held the evening of May 18, which was enthusiastically attended by over a hundred art teachers and administrators as guests of the students and teachers of this course.

COSTUME DESIGN

Through the gracious cooperation of the Museum, the Annual Spring Fashion Show, presented by students of the Costume Design Class, was held in the West Foyer of the Museum on May 6, 7 and 8.

The feature of this year's Fashion Show was the last presentation on the runway, the bridal party. The gowns worn by the bride and maids of honor were inspired by a painting in the Johnson Collection.

The beautiful fabric of the wedding gown was woven in the Jacquard Department, directed by Richard Cox, of the Textile Institute, thus coordinating and using the facilities of the Museum and the two schools.

Miss Muriel King, foremost American designer, was the first guest speaker for the Costume Design Course. She gave pertinent information to the potential young designers. Miss Alice Ingersoll, who broadcasts over KYW as Nancy Dixon, and Miss Alice Haley of the Celanese Corporation of America, were also guest speakers.

ILLUSTRATION

It is interesting to consider the wide scope offered to the graduate in the field of Illustration. Literally hundreds of magazines make their appearance on the newsstands each month.

Next to securing articles of popular appeal, the editorial staff's greatest concern is the cover design and embellishment of their pages with decorations and illustrations.

Every year thousands of new books are published and bookstore shelves are stocked with a heterogeneous lot of titles. Each book comes wrapped in a jacket, bearing the title and author's name and is usually illustrated in color. Then we have the juvenile books which offer some of the greatest opportunities, not only to young illustrators, but also to men of renown in the world of art. It also includes cartoons for newspapers, posters and, in these days, is closely related to the field of advertising. It is in this field that our graduates look for employment.

This year the class in Illustration has not only given much of its attention to book and magazine illustration, but has designed posters for the Red Cross, Air Corps Recruiting and various other service activities.

In addition, a number of professional commissions were executed by members of the class, including booklet designs, book-plates, folder drawings and posters.

Mrs. Manning Lee, of the Curtis Publishing Company, was a guest critic. We were deeply indebted to her for the professional problem and for the criticism of the finished work for this problem she gave to the advanced classes.

ADVERTISING DESIGN

In every large city in the country "every year countless thousands of sketches, drawings and paintings are purchased by advertising agencies for their clients."

Probably no other field of industrial art offers more opportunity to skilled workers, or pays more for their work, than does the field of Advertising Design. Its ramifications are many—advertisements prepared by agencies appear in newspapers, magazines, car posters, window displays, outdoor posters, booklets and countless other places.

The extent and interest in this field was beautifully displayed to the public in the Exhibition of Advertising Art held at the Philadelphia Museum of Art by the Art Directors Club of Philadelphia.

Both the faculty and graduates of the School were well represented in the exhibition. The popularity of this show is testified to by the extremely gratifying attendance as reported by the Museum.

This department of the School has suffered heavily from the number of young men inducted into the services; but it is of great interest to report, that the men have found their art training holding them in good stead. We have many reports from the "boys" that they have been placed in special service, such as designing, map-making, drafting, posters, etc., consistent with their art training.

We were happy to be, again, the host to the McCandlish Lithograph Company for the annual exhibition of billboard posters. Designs of several of the students were awarded honorable mention, and the highly coveted first prize was won by a recent graduate of the School.

INDUSTRIAL DESIGN

Many of the upper classmen in the course of Industrial Design, who were not taken in the draft, have acquired positions in defense industries. We are happy to state that the students receiving these positions have done so due to the training they have received in this course which fits them for detailed drawing and designing.

An important project of the year's work was the designing of a television cabinet which was sponsored from its inception by the Philco Organization. This project included preliminary drawings, finished renderings, full-sized details and scale models.

The Philco Organization presented this problem as nearly as possible by the same approach followed in their own shop.

Probably the major project that we embarked upon, in this year of war, was the introduction into the course of the important subject of camouflage for defense.

One of the outstanding models exhibited at the Franklin Institute in this Exhibition of Industrial Concealment, was a model designed and executed by the faculty and members of the Industrial Design group. It received commendation from officers from Fort Belvoir who visited this Exhibition.

The Industrial Design students coordinating their work with the Ceramic Department have underway a project for the designing and making of a luncheon set for the School's cafeteria. Working drawings and moulds were made this year, and a few pieces cast, but due to the fact that the service took so many men from this department, the work on this project will carry over into next year.

An experiment was tried this year in the form of a Christmas sale of pottery made by the students. Practically every piece offered was sold, and proved so successful that it will be repeated again next year.

STAGE COSTUME

The Stage Costume Department, though small, has had a very active season. The students have not only designed for various productions, but have taken part as supers and assistant wardrobe workers in a series of performances presented by the Philadelphia Opera Company. It was possi-

ble this year to arrange for the Stage Costume Design Class, under the direction of their instructor, Mrs. Helen Stevenson West, to travel with the Opera Company on its Boston tour, thus being initiated into the necessities of a professional troupe on tour.

LIBRARY

Two highly valuable collections of books were given to the School this year. From Miss Dartheta Clark, the School received approximately 150 technical books, dealing with crafts—a deeply appreciated gift and one that will be of great value in our research work. The second collection of approximately 50 art books was given to the School by Mrs. John Wintersteen from the library of Mrs. H. S. Prentiss Nichols.

In all, we have increased the books in our library, by gift 163 and by purchase 187.

We wish to acknowledge with deep appreciation the gift of books and photographs from the following donors:

MISS DARTHETA CLARK	MR. AND MRS. THORNTON OAKLEY
MR. MARVIN DEMCHICK (student)	MRS. ELI KIRK PRICE
MISS JANET LIEBERMAN (student)	MR. RICHARD REINHARDT (student)
MR. JOHN STORY JENKS	MR. FRED DEP. ROTHERMEL
MRS. THEODORE F. JENKINS	MR. ALYNN SHILLING
MR. ROBERT MCGOODWIN	MR. EDWARD WARWICK
HAVERFORD COLLEGE LIBRARY	MRS. JOHN WINTERSTEEN
MR. STANLEY CHARLES NOTT	MR. AND MRS. JOHN C. WONSETLER

Every precaution has been taken to protect the School during this period of war.

Fire drills, air raid drills, fire precautions, first aid centers have all been installed. A Committee was appointed and wardens trained and detailed for any emergency.

It is to this Committee, composed of Willard P. Graham, Chairman, Helen Stevenson West, Eugenie M. Fryer, Dr. E. Bruce Thomas, Fred deP. Rothermel, William Wence and Raymond A. Ballinger, that I wish to express my appreciation for their tireless efforts and success in perfecting plans for the safeguarding of our students and school building.

Also to Gertrude Schell for the direction of the classes in First Aid that she so ably taught and the first aid center she established in the School.

This year, and surely next year, we will be endeavouring to run and direct an art school at a time when the usual sense of security of peace time has been put aside for an all encompassing national and world emergency.

We are now in the midst of a conflict and, no matter what our personal opinions were in the beginning, we have awakened to the gravity of war and the necessity of fighting it through to a victorious conclusion.

So in the midst of a war that takes in the whole civilized world, we ask ourselves the question, should the creative arts be given up for the duration and every effort put forth to win and end the war, or should the creative arts and art education be continued and be, as they should, a vital factor in the winning of the war?

If this were to be a short war of a few months' or of a year's duration, it might be answered, yes.

It looks like a long war. Can we, therefore, afford to give up for this long period of strife and suffering, "The consolation and the stimulus of the arts by which the imagination of men is fortified and their spirit is fed and renewed?"

Can we afford to give up whatever progress we have made and start all over again, labouriously trying to rear the structure of art that we would have allowed to fall to pieces? I hope not.

We, as educators, in the field of art have come up through many vicissitudes into the light of understanding.

Even in times of peace, it has not always been easy to make people conscious of the value of art and to win their support.

The faculty of our School is in complete agreement that art is necessary for the winning of the war and for the making of a better world in which to live. Art must be kept alive. They are as one in their willingness to sacrifice in order to maintain and sustain what progress we have made in our educational work in the School.

Respectfully submitted,

A handwritten signature in dark ink, reading "Edward Warner". The signature is written in a cursive style with a large, stylized "E" and a long, sweeping flourish at the end.

Dean.

REPORT OF THE DEAN OF THE PHILADELPHIA TEXTILE INSTITUTE

TO THE PRESIDENT AND TRUSTEES OF THE PHILADELPHIA MUSEUM OF ART

In accordance with the wishes of this Board and with the authority granted our institution by the State Council of Education of Pennsylvania, our Degree Course was inaugurated last fall, and I am glad to report that the first year of its operation has been a very successful one. Approximately 75 per cent of our freshman class last fall signed up for the Degree Course.

Our total registration for the year was 169 as compared with 142 for last year.

It is extremely fortunate that we have our degree-granting authority, in that we have just received approval from the Navy to inaugurate the V-1 programme, which is granted to colleges that offer a baccalaureate degree of some description. Our curriculum met the full approval of the Naval authorities, with the exception of physical training, which we were not offering; however, we have arranged to offer three hours per week in physical training for the coming year. Upon agreeing to this one item, the Bureau of Navigation of the Navy gave us full approval. Not only freshman and sophomore students already in School, but any incoming high school seniors whom we accept for enrollment this fall may sign up under the V-1 programme.

FACULTY

In accordance with our broader programme in the degree curriculum, it has been necessary to increase our faculty, and the following additions have been made: Mr. J. Hollie Cross, who has his Bachelor's and Master's degree, has been engaged as a full-time faculty member and was assigned to teach Mathematics, Physics and Textile Testing; Mr. D. V. Probasco, who has a Bachelor of Science degree in Textile Engineering from Texas Technological College, has been added to the staff as an instructor in Power Weaving and Mechanics; Mr. Julius Zieget, C.E., LL.B., as instructor in Mechanical Drawing; Mr. Edward A. Walton, as instructor in Engineering Drawing; Professor Donald W. Craig, who is on Dean Warwick's faculty, is teaching English in our Degree Course; Dr. Richard Mead, of the Wharton School of the University of Pennsylvania, was engaged to teach our course in Marketing; Professor Allen H. Keally, of

the Wharton School, was engaged as a teacher in Economic History; Dr. E. B. Thomas, of Dean Warwick's faculty, will teach our course in Industrial Psychology for the coming year.

Due to the retirement of Mr. Pfeiffer and Professor Algeo, three young men have been added to the staff for the coming year. They are the following: Mr. Robert Pickens, a graduate of our School who has had about nine years of experience in woolen manufacturing; Mr. Paul Beatty, a graduate of the School who has had about five years of experience in knitting and woolen manufacturing, and Mr. Russ Koenig, who has had about five years of experience with the National Automotive Fibers Company in Detroit.

Professor Percival Theel has been promoted to the position of head of the Chemistry and Dyeing Department, and Professor Elmer C. Bertolet, who is no longer with us, is now stationed at the Jeffersonville Quartermaster Depot as a textile specialist.

Professor Ercal Kaiser, who taught in the Jacquard and Design Department, is also with the U. S. Army Quartermaster Depot in Jeffersonville, Indiana, as a textile specialist for the duration. These last two men were unofficially drafted for assistance in the war effort at Jeffersonville, and we are happy that the Philadelphia Textile School could be of service in this respect.

The writer suggested a plan to the Quartermaster General's office in Washington, whereby the faculties of the ten textile schools in the country might be pooled and these men assigned to various agencies to assist in the war effort during the summer. The writer has been requested to help administer this programme, and these faculty members are being assigned to the Army, Navy, Marine Corps, Air Corps, Engineer Corps, and any other agency that might have a textile problem in which these men could be of assistance during the summer.

For the present summer's work, the Philadelphia Quartermaster Depot has already requested the services of Professors Williamson, Ward and Theel, and these gentlemen will report for three months' duty about the middle of June. The writer believes that this summer programme will be mutually advantageous, in that it will give our faculty members a much better appreciation of the problems and the work of the various procurement agencies of the Government.

VISITING SPEAKERS:

November—Our first speaker for the new term was Mr. Fiske Kimball, director of the Museum. This was a fine lecture, illustrated with slides.

Mr. Howard Wolf, Vice-President of the Philadelphia National Bank, gave a lecture on Commercial Banking.

December—Sir Kenneth Lee, British Representative on Export and Import Council, also Chairman of Tootal Broadhurst Lee Company (one of the largest English textile concerns), addressed entire student body and faculty.

Dr. R. W. Jacoby, of Ciba Company, New York, spoke on Textile Printing.

February—Miss Alice Haley, of the Celanese Corporation, gave a talk on Cellulose Acetate Rayons.

Mr. F. C. Atwood, President of Atlantic Research Associates, addressed student body and faculty on the new Synthetic Fiber Casein.

March—Mr. H. Millson, of the Calco Company, talked to the Chemistry and Dyeing students on Wool Dyeing.

Dr. Kenneth L. Hertel, Director of the University of Tennessee Fiber Research Laboratory and inventor of the Fibrograph and Arealometer, addressed the student body and faculty.

Mr. N. M. Mitchell, President of Barnes Textile Associates, Boston, Massachusetts, spoke to the students. This firm is an organization of consulting textile engineers, and Mr. Mitchell offered to use as many of our students during the summer months as were interested in working with his staff.

RAW MATERIALS COURSE:

Cotton Lecturer—We were fortunate in obtaining the services of Mr. H. C. Slade, Senior Cotton Specialist in the Division of Cotton Marketing, Washington, D. C., who took care of the Cotton Classing course in a very fine manner.

Rayon Lecturers—With the assistance of one of our graduates, Mr. Steve Marks, rayon editor of *Daily News Record*, and Mr. LeRoy, secretary of the rayon yarn producers group, we were able to obtain the services of the following men for lectures on rayon and other synthetic fibers:

Mr. Edgar S. Kennedy, of the Textile Unit of the American Viscose Corporation, who gave a general introduction on rayon, including basic differences between filament and spun rayon, and the different uses for which these fibers are intended;

Dr. Bonnet, of the American Viscose Corporation, who discussed the viscose process rayon and other synthetic yarns such as vinyon, etc.;

Dr. Harold DeWitt Smith, of A. M. Tenney Associates, who spoke on acetate rayon;

Mr. Thomas Johnson, of the American Bemberg Corporation, who discussed cuprammonium rayon and problems connected with the knitting of rayon;

Mr. G. P. Hoff, director of Nylon Research of E. I. du Pont de Nemours & Company, who spoke on nylon.

PLANT VISITS:

Professor Goodavage visited several rayon plants during the summer months. Among these were the Tennessee Eastman plant in Knoxville, Tennessee, and E. I. du Pont de Nemours & Company, Wilmington, Delaware.

Professor Kaiser visited plants and made studies for our Cost Accounting course. (This course was taught by Professor Kaiser in the second semester.)

Professor Theel visited the Bausch & Lomb plant in Rochester, New York, to acquaint himself with new developments in this field.

Professor Probasco visited Crompton & Knowles Loom Works in Worcester, Massachusetts, to study the latest type of weaving equipment.

Professor Cross visited the Fiber Research Laboratory of the University of Tennessee in December.

Messrs. Cross, Probasco and the writer spent a day at the laboratory of the American Viscose Company in Marcus Hook, Pennsylvania. An additional visit was made by Mr. Naab, Mr. Probasco and a group of students who also visited the laboratory.

The following plants were visited by the students: Kent Worsted Mill, Franklin Institute, Proctor & Schwartz, Forstmann's Wool Pullery and Brodsky's Wool Pullery.

The writer visited the Stroock plant and the American Felt Company in Newburgh, New York; also, the Firth Carpet Company, Firthcliffe, New York.

FACULTY ACTIVITIES:

Professor Cross spent two weeks with the Bureau of Standards Research Group of the Textile Foundation in Washington, D. C. Professor Cross also took the Textile Testing course at Massachusetts Institute of Technology, under Professor Schwarz.

NEW EQUIPMENT

One 40 Spindle Model E Wool Spinning Frame, purchased from the Whitin Machine Works, Whitinsville, Massachusetts.

One Double Rub Tape Condenser, also purchased from the Whitin Machine Works.

Two Supreme Universal 8-gauge Hand Flat Machines—24-inch needle-bed—3 carrier bars—complete on stand.

One Lombardi Knitting Machine—8-feed—16-inch with special patented feature to produce Jersey Floatless fabric in two and three colour designs.

One Lombardi—12-feed—24-inch Jacquard Knitting Machine controlled by a single paper pattern.

One Punch Machine to produce the designs for the Jacquard Machine. (The knitting equipment has been moved into new quarters—second floor, front part of the building.)

One 40-inch X-2 Model Draper Loom.

One 46-inch X-D Model Northrop Patent Loom from the Draper Corporation.

One Crompton & Knowles C-5 Automatic Bobbin changing Jacquard Terry Towel Loom.

The Humidification System was completed for the School.

One Auto Knitter Machine (medium gauge).

One Auto Knitter Machine (coarse gauge). Both of these machines were bought from the Ainslie Knitting Machine Company.

One stainless steel combination Raw Stock and Package Dyeing Machine. This was a donation from an alumnus.

One Schweiter Winder (special make) from Whitin Machine Works. This was a donation.

One Raschel Knitting Machine. This was a donation.

A new Jacquard Head for the Crompton & Knowles Terry Towel Loom was donated by Thomas Halton's Sons, Philadelphia, Pennsylvania.

MEETINGS ATTENDED BY FACULTY AND DEAN

Professor Theel attended a conference of Spectroscopy at M.I.T. during the summer months.

September—Mr. France attended the meeting of the Hand Weavers Association in New York.

October—Several faculty members attended the annual meeting of the textile section of the American Association for Testing Materials which was held in New York City, as representatives of the various sub-committees.

Professor Bertolet represented the School at a meeting of the American Association of Textile Chemists and Colorists, at Pinehurst, North Carolina.

The writer attended the two-day session of the Cotton Textile Institute in New York City.

November—*The writer* and *Professors Giese, Probasco, Cross, Ward, Naab, Bertolet* and *Cox* attended the fall meeting of the textile school deans in New York City.

December—*Several members* of the Chemistry and Dyeing Department and *the writer* attended the chemical exposition at Grand Central Palace.

The writer attended the meeting of the National Consumer-Retailer Council on textiles in defense in New York City.

The writer attended the session on the textile division of the American Society of Mechanical Engineers.

At the regular December meeting of the American Association of Textile Technologists in New York, on the evening of December 3, *the writer* addressed the group on "Textile Education."

Professor Cross, of the Physics Department, and *the writer* attended the meeting of the Industrial Fiber Society at Georgia Tech in Atlanta, Georgia. We sent Professor Cross on up to the University of Tennessee to visit their fiber research laboratory to get better acquainted with the work being done at that institution.

January—*The writer* attended the meeting of college presidents and executives in Baltimore during the Christmas holidays. About a thousand college men were present for the purpose of formulating plans and policies in educational institutions during the war. One of the main factors in discussion was the requirement of one year of college mathematics, consisting of trigonometry and algebra, for men endeavouring to obtain a commission.

Professor Cross agreed to teach the above-mentioned course to the graduating class. This was a voluntary course for those desirous of acquiring the additional credits.

The writer attended the spring meeting of the Committee D-13, of the American Society for Testing Materials, in Providence, Rhode Island.

The writer was requested to attend a meeting of the Underwear Institute in New York, to make plans for clothing for the women's army, and is serving on this committee.

LIBRARY:

A total of 354 books were purchased for the Library during the past year, and a total of 138 books were donated to our Library.

The following is a list of book donors: American Association of Textile Chemists and Colorists, American Viscose Corporation, Professor Elmer C. Bertolet, Mr. Clarence M. Bishop, H. W. Butterworth & Sons Company, Ciba Company, Eavenson & Levering Company, Mr. Stanley B. Hunt, Mr. Gerome Leonard, Dr. George E. Linton, Merck & Company, Professor H. E. Michl, Mr. Milton Schmidt, Library of School of Industrial Art, Steel Heddle Manufacturing Company, Mr. W. Flaccus Stifel, Professor Percival Theel and Mr. Edwin Wilkinson, 3d.

Cash donations received are as follows: E. I. du Pont de Nemours & Company (\$180.00), Mr. R. M. Horsey (\$180.00), Mr. Ercal Kaiser (\$5.00), Mr. Julius Robison (\$15.00), and Twin City Printing Company (\$15.00). This makes a total of \$395.00 that was donated in cash towards our Library.

CONTRIBUTIONS RECEIVED TOWARDS MODERNIZATION PROGRAMME:

Continental Mills, Philadelphia, Pennsylvania . . .	\$ 1,500.00
Eavenson & Levering Co., Camden, New Jersey . . .	1,500.00
Hart & Foster, Philadelphia, Pennsylvania . . .	1,500.00
Mr. Theodore Hayward, Philadelphia, Pennsylvania.	
(This amount paid for Physics and Testing laboratories and dictaphone machines for office) . . .	5,426.81
Mr. B. R. Koenig, Tucson, Arizona. (This amount to be used for photographic equipment) . . .	8.00
Mr. Gerome Leonard, New York, New York . . .	125.00
Andrew Y. Nichie & Sons, Inc., Philadelphia, Pennsylvania . . .	100.00
Philadelphia Felt Company, Philadelphia, Pennsylvania . . .	250.00
C. A. Pohlers, Rosemary, Inc., New York City . . .	1,000.00
Rock River Woolen Mills, Janesville, Wisconsin . . .	250.00
Wellington Sears & Company, New York City . . .	2,500.00
Total . . .	\$14,159.81

GENERAL ACTIVITIES:

At the request of the Alumni Association, the School took over the task of publishing the *Alumni Bulletin*. A joint committee of three men each from the alumni board and three faculty members were formed and we believe some improvement was made in the *Alumni Bulletin* published this year.

Our Testing Laboratory is being completed and will be ready for use this summer.

The Faculty Room has been completed and been in use this year. This has proven to be a wonderful addition to the School and our faculty have made good use of it during their free time between classes.

Mr. Theodore Hayward of the Instruction Committee, was appointed chairman of a small group to make plans for a moving picture in colour of the activities of the School, which might be sent out to various high schools to interest young men and women in a textile education. This picture is almost completed and is being made by Mr. G. S. Cavendish, and we feel that we are going to have something very attractive to send out to high schools in the interest of textile education.

The Annual Alumni Banquet was held on February 20, with over 200 men present. Mr. Alexis Sommaripa, of the E. I. du Pont de Nemours & Company, was the principal speaker of the evening, and the occasion was enjoyed very much by everyone present.

We have had many calls for assistance in the war effort, and our faculty, sensing the need for more help in the conversion of plants to the manufacture of duck, arranged for a one-day symposium on the manufacture of cotton duck, on March 17. The outstanding men in the textile industry were brought in as speakers for this occasion, and approximately 275 mill men attended this session.

We received a request from the Millville Manufacturing Company for a special course in training loom fixers, and assigned Professor Probasco to this task. For the last six weeks he has been teaching this class two nights a week in Millville. This company has requested his services for the entire summer, and we have agreed to assign this faculty member to the concern.

The faculty and students arranged for an open-house on Friday, April 17, and invitations were directed to every high school within a radius of 50 miles of Philadelphia. We had an attendance of approximately 750

high school students and the entire School was on dress parade. Both students and faculty did a magnificent job of directing these visitors through the School and explaining our work to them. It is planned to make this event an annual affair, and we hope that through such means we will be able to attract a larger number of students to our institution.

DONATIONS:

The writer often feels that this particular section might be headed "Good Will," for without the good will of the textile industry and our friends and associates, our task would be very difficult, indeed. We have received many, many contributions—in the form of cash donations, supplies, in the time of visiting speakers and in the kindly advice and counsel that we are constantly seeking in order that our School may continue to progress and develop. It gives me a great deal of pleasure to recognize the splendid contributions that have been made by our associates, faculty, student body and the textile industry, in accomplishing the programme that we have just completed during the past year. The following is a list of the donors:

ALGIN CORPORATION OF AMERICA, New York City
AMERICAN ASSOCIATION OF TEXTILE CHEMISTS AND COLORISTS
AMERICAN CARD CLOTHING COMPANY, Philadelphia
AMERICAN VISCOSE CORPORATION, Wilmington, Delaware
AMERICAN VISCOSE CORPORATION, Marcus Hook, Pennsylvania
American Wool and Cotton Reporter, Boston, Massachusetts
ARALAC, INC., Taftville, Connecticut
BIGELOW-SANFORD CARPET COMPANY, Philadelphia
JAS. H. BILLINGTON COMPANY, Philadelphia
JACOB BRODSKY & SONS, Wool Pullers, Philadelphia
H. W. BUTTERWORTH & SONS COMPANY, Philadelphia
CALCO CHEMICAL DIVISION, AMERICAN CYANAMID CO.,
Bound Brook, New Jersey
Canadian Textile Journal, Montreal, Canada
CIBA COMPANY, New York City
Cotton Magazine, Atlanta, Georgia
E. I. DU PONT DE NEMOURS & Co., Wilmington, Delaware
Daily News Record, New York City
EDERER, INC., Philadelphia
ERO MANUFACTURING CO., Chicago, Illinois

Fiber and Fabric, Cambridge, Massachusetts
FLETCHER WORKS, Philadelphia
GENERAL CHEMICAL COMPANY, New York City
GENERAL DYESTUFF CORPORATION, Philadelphia
THOMAS HALTON'S SONS, Philadelphia
HART & FOSTER, Philadelphia
HELLWIG SILK DYEING COMPANY, Philadelphia
WM. LYLE HOLMES, Philadelphia
I. J. HORSTMANN & SONS WOOL COMPANY, Philadelphia
RODNEY HUNT MACHINE COMPANY, Orange, Massachusetts
JOHNSON & BASSETT, INC., Worcester, Massachusetts
Journal of Commerce, New York City
R. L. KALER COMPANY, Hatfield, Pennsylvania
LAUREL SOAP MANUFACTURING COMPANY, Philadelphia
NATIONAL ANILINE DIVISION, ALLIED CHEMICAL AND
DYE CORPORATION, New York City
NATIONAL ANILINE DIVISION, ALLIED CHEMICAL AND
DYE CORP., Philadelphia
NATIONAL RING TRAVELER COMPANY, Providence, Rhode Island
PAIRPOINT CORPORATION, New Bedford, Massachusetts
PROCTOR & SCHWARTZ, INC., Philadelphia
Rayon Textile Monthly, New York City
REPUBLIC STEEL CORPORATION, Cleveland, Ohio
SACO-LOWELL SHOPS, Biddeford, Maine
Silk and Rayon Magazine, New York City
STEEL HEDDLE MANUFACTURING COMPANY, Philadelphia
Textile World Magazine, New York City
TITUS BLATTER & COMPANY, New York City
VEEDER ROOT, INC., Hartford, Connecticut
VICTOR RING TRAVELER COMPANY, Providence, Rhode Island
WALKER REED MANUFACTURING COMPANY, Philadelphia
WELSH SILK COMPANY, Matamoras, Pike County, Pennsylvania

Respectfully submitted,


Dean.

REPORT OF THE ASSOCIATE COMMITTEE OF WOMEN TO THE PRESIDENT AND BOARD OF TRUSTEES

I herewith present the Fifty-fourth Annual Report of the Associate Committee of Women of the Philadelphia Museum of Art.

The Committee has been very active this year. The Chairmen of the several committees have cooperated very closely with the various departments of the Schools and have reported progress in spite of the difficult times.

With profound sorrow we record the deaths of Mrs. William A. Dick and Mrs. H. S. Prentiss Nichols, both very valuable members of the Committee. In death, as in her lifetime, Mrs. Nichols handsomely remembered the Committee and their work in her last bequest.

With deep regret we record the resignations of Mrs. Joseph Kennard Skilling and Mrs. Ralph Earle and also the resignation of Mrs. W. Littleton Waller.

We record with a great deal of pleasure the re-instatement of Mrs. Herbert L. Clark, Mrs. Joseph B. Hutchinson and Mrs. Henry N. Platt.

The new members of the Committee elected during the year are Mrs. Edgar Wright Baird, Jr., Mrs. Staunton B. Peck and Mrs. J. Allison Scott.

The Student League House has been operating successfully and will be kept open this summer. The House Mother gives us a very encouraging report.

Members of the Committee have been very generous in their gifts to the Properties Department and to the Library. They contributed very generously to the Prize Fund and have supplied scholarships to five needy students in the Art School.

The January meeting of the Committee was held at the Museum. Members of the staff showed us the current exhibitions.

With diligent work and firm determination on our part we will come through the next year with gratification of important work well done.

Respectfully submitted,


Corresponding Secretary.



REPORT OF THE TREASURER

TO THE PRESIDENT AND BOARD OF TRUSTEES

During the fiscal year just ended, many events occurred which could not possibly have been foreseen when the financial forecast was made last year. It is true that when the budgets were approved by the Trustees, the country was in a state of emergency for which there were no guideposts to indicate, with any assurance, future trends. The event at Pearl Harbor, on December 7, decided the matter.

THE SCHOOLS

This event has had a profound effect upon our corporation as it has had upon the individual lives of all American citizens. An immediate result was the induction into the armed services of many students in the upper classes of our Schools. Consequently, our estimate made last June for returns from tuition from the Art School had to be materially reduced. With the possibility of lowering the age limit of those who are to be inducted into the armed services, the problems the Schools face are difficult and uncertain. Another factor which complicates our financial programme from the School's standpoint is the fact that an increasing number of our students are accepting important positions in war industries even before graduation. While this fact is very flattering to the quality and practical instruction our students receive, it adds to our difficulties. Considering the great contribution our Schools are making to the industries of the State it is not too much to hope that the State government will recognize this great service and will assist them in these troubled times by increasing the appropriation from \$90,000 they received for this biennium to the \$125,000 they received for the biennium 1921-23.

THE MUSEUM

More and more people of our commonwealth are realizing the important service the Museum is rendering the public. Within the short space of fifteen years the Museum has become recognized as one of the leading museums in America. Indeed, it holds a high place among the great museums of the world. When we take into account that this Corporation administers not only the Schools and the Philadelphia Museum of Art, but also Memorial Hall, the Rodin Museum and three of the houses of the Colonial Chain, it is possible that no like organization with such responsibilities operates on so modest a budget. It could not have accomplished its important public purposes had it not had the generous support of devoted friends.

An important fact should be emphasized at this point; namely, that not all funds expended at the Museum pass through the hands of the Treasurer, but are supplied from several other sources. Of the total funds expended for capital outlay and for operation and activities, the Museum furnished 36 per cent; City Council, through the Commissioners of Fairmount Park, appropriated 15 per cent; the Commissioners of Fairmount Park, from income from Trust funds, etc., supplied 3 per cent; the State Department of Public Assistance, 3 per cent, and the Federal Government Work Projects Administration, 43 per cent. None of the latter two funds and only part of the funds from the Commissioners of Fairmount Park passed through the office of the Treasurer.

A table follows which sets forth these facts.

Respectfully submitted,


Treasurer.

June 8, 1942.

PHILADELPHIA MUSEUM OF ART

SOURCES OF FUNDS EXPENDED JUNE 1, 1941-MAY 31, 1942

Expenditures Fiscal Year 1941-42	Federal WPA	State DPA	City Approp.	Endow- ments of Com. of Fairmount Park	Grants	Philadelphia Museum of Art			
						Endow- ments	Member- ship	Sales Fees	Capital Bequests and Gifts
<i>Capital Outlay</i>									TOTAL
Construction	\$202,419	—	12,000	}	47,375	—	—	—	6,790
Design and Engineering	2,881	—	(obligated)		—	—	—	—	271,465
Museum Cases	—	—	—		22	—	—	—	92
Purchase of Works of Art	—	—	—		—	7,532	—	—	102,920
									110,452
Sub-total	205,300	—	12,000	—	47,397	7,532	—	—	109,710
% of Capital Outlay	54%	—	3%	—	12%	2%	—	—	29%
Total Philadelphia Museum of Art 43%									
<i>Operation and Activities</i>									
Budgeted: Museum	—	—	88,333	5,700	—	34,700	6,500	—	18,970
One-half Administration Expense	—	—	—	—	—	8,335	3,250	—	11,585
<i>Non-budgetary</i>									
<i>Additions for:</i>									
Maintenance	—	—	—	—	—	—	—	—	90
Cleaning	—	17,195	—	—	—	—	—	—	17,195
Repairs	—	—	—	11,000	—	—	—	—	11,000
Publications and Photos	—	—	—	—	—	—	—	4,196	4,196
Education	75,897	—	—	—	—	703	—	834	77,434
Cataloguing	1,726	—	—	—	—	—	—	—	1,726
Sub-total	77,623	17,195	88,333	16,700	—	43,738	9,750	5,030	19,060
% of Operation and Activities	28%	6%	32%	6%	—	16%	3%	2%	7%
Total Philadelphia Museum of Art 28%									
GRAND TOTAL	\$282,923	17,195	100,333	16,700	47,397	51,270	9,750	5,030	138,770
%	43%	3%	15%	3%	7%	8%	1%	1%	19%
Total Philadelphia Museum of Art 36%									

FINANCIAL STATEMENT

FOR THE FISCAL YEAR ENDED MAY 31, 1942

GENERAL FUND

RECEIPTS

State of Pennsylvania	\$ 33,750.00	
City of Philadelphia	88,333.34	
Contributions for Maintenance and Research	60,210.49	
Income Endowment and Unrestricted Funds	56,021.57	
Membership Dues	13,569.00	
Tuition Fees	175,051.31	
	<hr/>	\$426,935.71
Due from State		11,250.00
*Excess of Expenditures		12,345.47
		<hr/>
		\$450,531.18

EXPENDITURES

Schools	\$272,806.65	
Museums	154,781.74	
Administration	22,942.79	
	<hr/>	\$450,531.18

*This excess of expenditures has been met by contributions and pledges.

*ASSETS AND LIABILITIES

ASSETS

Cash in Bank	\$103,830.56	
Cash on Hand	250.00	
	<hr/>	\$ 104,080.56
Restricted Income Invested		41,000.00
Real Estate (cost)	550,778.99	
Less Mortgages	435,000.00	
	<hr/>	115,778.99
Investments (cost)		1,901,764.13
Due by State of Pennsylvania		11,250.00
	<hr/>	\$2,173,873.68
Balance		201,835.60
		<hr/>
		\$2,375,709.28

LIABILITIES

Endowments and Restricted Funds	\$1,985,218.77	
Miscellaneous	193,490.51	
Loans from Museum Fund	197,000.00	
	<hr/>	\$2,375,709.28

*The value of Art Collections is not included in this statement.

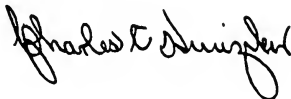
Respectfully submitted,



Treasurer.

We have examined the books and accounts of the Philadelphia Museum of Art for the year ended May 31, 1942, and we hereby certify that the foregoing Financial Statement and the Statement of Assets and Liabilities correctly set forth the true financial position of the Institution as of that date.

Respectfully submitted,



Certified Public Accountant.

June 8, 1942.

MEMBERSHIP

CLASSIFICATION OF MEMBERS

Benefactors, who contribute or bequeath \$25,000 or more to the Corporation.

Patrons, who contribute or bequeath \$5,000 to the Corporation.

Fellows, who contribute \$1,000 at one time.

Life Members, who contribute \$500 at one time.

Associates, who contribute \$250 a year.

Sustaining Members, who contribute \$100 a year.

Contributing Members, who contribute \$25 a year.

Annual Members, who contribute \$10 a year.

Any person may be elected a Benefactor, Patron, Fellow or Life Member, who shall have made a gift to an amount requisite for admission to the respective class, and an Honorary Benefactor, Honorary Patron or Honorary Fellow, who shall have made a loan of an important work of art or collection of a value equal to the gift of the corresponding class of members of the Corporation.

Benefactors, Patrons, Fellows, and Life Members are not liable to annual dues.

MEMBERS OF THE CORPORATION

Benefactors, Patrons and Fellows are enrolled in perpetuity. The names of those deceased are indicated by italics.

BENEFACTORS

BAUGH, MARGARET L.
BOK, MRS. EDWARD W.
BOWMAN, ELIZABETH MALCOLM
BROCK, ALICE G.
CARNEGIE CORPORATION
CHANDLER, PERCY M.
CLARK, EDWARD W.
CURTIS, CYRUS H. K.
DARLEY, FRANCIS F. S.
DOLFINGER, HENRY
DORRANCE, MRS. JOHN T.
EAKINS, SUSAN MACDOWELL
ELKINS, WILLIAM M.
ELY, ANNA W.
FAHNESTOCK, MRS. WILLIAM
FRISHMUTH, SARAH S.
GENERAL EDUCATION BOARD
GIBSON, MARY K.
HARDING, DOROTHEA BARNEY
HARVEY, R. WISTAR
HELME, WILLIAM E.
HENRY, SARAH H.
HOWELL, ANNA HAZEN
HOWELL, EDWARD I. H.
JANNEY, WALTER C.
JENKS, JOHN STORY
JOHNSON, ELDRIDGE REEVES
KEEHMLE, M. THERESA
LEA, MRS. CHARLES M.
LOEB, HOWARD A.
LORIMER, GEORGE HORACE

LORIMER, ALMA V.
LUDINGTON, CHARLES H.
MAGEE, JAMES R.
MARTIN, JOHN C.
MCLHENNY, JOHN D.
MCLHENNY, MRS. JOHN D.
MCLEAN, WILLIAM L.
MOORE, CLARA J.
MORRIS, JOHN T.
MORRIS, LYDIA THOMPSON
PILLING, WILLIAM S.
RICE, ELEANOR ELKINS
ROBINETTE, EDWARD B.
ROCKEFELLER, JOHN D., JR.
ROSENWALD, LESSING J.
SHIPPEN, ELIZABETH SWIFT
SINKLER, WHARTON
SINKLER, MRS. WHARTON
STOKES, J. STODELL
STOTESBURY, EDWARD T.
STOTESBURY, MRS. EDWARD T.
TAYLOR, ROLAND L.
TEMPLE, JOSEPH E.
WARDEN, WILLIAM G.
WEIGHTMAN, WILLIAM
WHITNEY, GERTRUDE VANDERBILT
WIDENER, GEORGE D.
WILLIAMS, MARY ADELINE
WOOD, WILLIAM
WOODWARD, GEORGE
WOODWARD, MRS. GEORGE

HONORARY BENEFACTORS

CROZIER, WILLIAM
CROZIER, MRS. WILLIAM
CHRYSLER, WALTER P., JR.
DIXON, MRS. WIDENER
GARVAN, MRS. FRANCIS P.

PITCAIRN, RAYMOND
TYSON, CARROLL S.
TYSON, MRS. CARROLL S.
WHITE, SAMUEL S., 3RD
WILLIAMS, MRS. CHARLES F.

PATRONS

- BAIRD, JOHN*
BALLARD, ELLIS AMES
BARTON, SUSAN R.
BERWIND, HARRY A.
BISPHAM, GEORGE TUCKER
BLANCHARD, ANNA
BLANCHARD, HARRIET
BODINE, SAMUEL T.
BOK, EDWARD
BONSAL, MRS. STEPHEN
BRAUN, JOHN F.
BRINTON, CHRISTIAN
BROWN, HENRY I.
BROWN, HARRIET E.
BROWNING, MRS. EDWARD
BUSCH, HENRY PAUL
CARSON, ANNA L. B.
CHESTON, RADCLIFFE, JR.
CHESTON, MRS. RADCLIFFE, JR.
CHILDS, GEORGE W.
CLARK, CLARENCE M.
COLLET, MARK WILKES
COLLINS, PHILIP S.
COLLINS, MRS. PHILIP S.
COMBS, MARY A.
CRAMP, MRS. THEODORE W.
CRANE, JOHN A.
CRESSON, JAMES H.
DEFOREST, EMILY J.
DICK, WILLIAM A.
DICK, ELIZABETH S. J.
DISSTON, HENRY AND SONS
DIXON, MRS. WIDENER
DOBBINS, MARY A.
DOLAN, CLARENCE W.
DOLAN, H. YALE
DOLAN, MRS. THOMAS J.
DOLAN, THOMAS
DREXEL, A. J.
DREXEL, F. A.
FITLER, MRS. WILLIAM W.
FLAGG, STANLEY GRISWOLD
FOSTER, MRS. E. L.
FOSTER, FRANK B.
FUGUET, HOWARD
GARRETT, JULIA
GARRETT, W. E., JR.
GEIST, CLARENCE H.
GIBSON, HENRY C.
GIBSON, HENRY C.
GIBSON, SUSAN W. P.
GRIBBEL, JOHN
GRIFFITH, MRS. CHARLES FRANCIS
GRISCOM, RODMAN E.
HARKNESS, MRS. EDWARD S.
HARRISON, EMILY LELAND
HARRISON, THOMAS SKELTON
HELME, EDITH B.
HENRY, MRS. J. NORMAN
HOFFMAN, BENJAMIN R.
HOUSTON, H. H.
INGERSOLL, CHARLES E.
INGERSOLL, R. STURGIS
JANNEY, MRS. WALTER C.
JENKS, JOHN STORY
KENT, A. ATWATER
KENT, MRS. A. ATWATER
LARA, MRS. HELENA S.
LARNER, CHESTER W.
LAUGHLIN, ANNE IRWIN
LAUGHLIN, HENRY A.
LEA, CAROLINE T. B.
LEA, HENRY C.
LEA, NINA
LEIPER, MRS. JAMES G., JR.
LEWIS, FRANCIS W.
LIPPINCOTT, AGNES
LIPPINCOTT, WALTER
LORIMER, GRAEME
LORIMER, MRS. GRAEME
LUDINGTON, WRIGHT S.
MADEIRA, BETTY CAMPBELL

PATRONS (Continued)

<i>MAGEE, FANNIE S.</i>	<i>ROBERTS, PAULINE L.</i>
<i>MARTIN, MRS. JOHN C.</i>	<i>SCOTT, ANNA D.</i>
<i>MCCARTHY, JOHN A.</i>	<i>SEABREASE, N. M.</i>
<i>MCCLATCHY, JOHN H.</i>	<i>SEARCH, THEODORE C.</i>
<i>McFADDEN, GEORGE</i>	<i>SEELER, EDGAR V.</i>
<i>McFADDEN, JOHN H.</i>	<i>SEELER MARTHA P. L.</i>
<i>MEIGS, MARY R. B.</i>	<i>SIMPSON, ALEX, JR.</i>
<i>MERCER, MRS. WILLIAM R.</i>	<i>SMITH, ALBERT L.</i>
<i>MILES, SUSAN S.</i>	<i>SMITH, ELIZABETH WANDELL</i>
<i>MITCHESON, MRS. R. S. J.</i>	<i>SMITH, MRS. C. MORTON</i>
<i>MORRIS, MRS. HERBERT C.</i>	<i>SMITH, EDWARD B.</i>
<i>MORRIS, SAMUEL W.</i>	<i>SMITH, GEOFFREY S.</i>
<i>MUNTHE, GENERAL J. W. N.</i>	<i>SMITH, JOHN STORY</i>
<i>NEUMAN, CHARLES V.</i>	<i>SMITH, W. HINCKLE</i>
<i>NICHOLS, ISABEL MCI.</i>	<i>STARR, ISAAC TATNALL</i>
<i>PAGE, LOUIS RODMAN</i>	<i>STIRLING, ANNE BIDDLE</i>
<i>PARSONS, ELLA B.</i>	<i>SULLIVAN, JAMES F.</i>
<i>PATTERSON, MRS. FRANK THORNE</i>	<i>SULZBERGER, MAYER</i>
<i>PECK, STAUNTON B.</i>	<i>TAYLOR, MARY E.</i>
<i>PECK, MRS. STAUNTON B.</i>	<i>THOMPSON, GERTRUDE B.</i>
<i>PELL, ALFRED DUANE</i>	<i>THOMSON, ARCHIBALD G.</i>
<i>PENROSE, BOIES</i>	<i>TYLER, MRS. JOHN J.</i>
<i>PEPPER, JOHN W.</i>	<i>TYSON, CARROLL S.</i>
<i>PITCAIRN, RAYMOND</i>	<i>TYSON, MRS. CARROLL S.</i>
<i>POE, MRS. EDGAR ALLAN</i>	<i>WANAMAKER, THOMAS B., JR.</i>
<i>PRICE, ELI KIRK</i>	<i>WASSERMAN, JOSEPH</i>
<i>PURVES, ELIZABETH GILKISON</i>	<i>WHITNEY, A. AND SONS</i>
<i>REA, SAMUEL</i>	<i>WILLIAMS, MRS. CHARLES F.</i>
<i>REA, MARY BLACK</i>	<i>WISTER, SABINE D'INVILLIERS</i>
<i>RICE, A. HAMILTON</i>	<i>WISTER, SARAH TYLER</i>
<i>RITCHIE, CRAIG D.</i>	<i>WOLF, MORRIS</i>

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FIRST BAPTIST CHURCH OF	PAUMGARTEN, MRS. HARALD
PHILADELPHIA	ROTAN, MRS. SAMUEL P.
DU PONT, HENRY F.	STEEL, MRS. ALFRED G. B.
FLEISHER, WALTER A.	STOUT, C. FREDERICK C.
NUMISMATIC AND ANTIQUARIAN	STOUT, MRS. C. FREDERICK C.
SOCIETY OF PHILADELPHIA	WIDENER, JOSEPH E.

FELLOWS

- ADGER, WILLIAM*
ALLEN, LAURA
ARMSTRONG, F. WALLIS
ARTMAN, CAROLINE FOERDERER
BAIRD, MRS. EDGAR WRIGHT
BAKER, MRS. SAMUEL M.
BATTLES, FRANK
BEEBER, DIMNER
BELFIELD, T. BROOM
BELMONT, E. A.
BENSON, MRS. EDWIN N.
BERWIND, MRS. HENRY A.
BETTLE, MRS. SAMUEL
BIDDLE, MRS. ARTHUR
BIDDLE, MRS. MONCURE
BLAIR, ANDREW
BLAIR, ANNA S. B.
BLUM, ALBERT
BOCHMAN, CHARLES F.
BOCKIUS, MORRIS R.
BOND, CHARLES
BOWEN, SAMUEL B.
BOYD, WILLIAM
BRACKEN, FRANCIS B.
BROWN, JAMES CROSBY
BRUBAKER, EDITH B.
BULLITT, ORVILLE H.
BURNHAM, ANNA L.
CARDEZA, CHARLOTTE D. M.
CARPENTER, AARON E.
CARRUTH, JOHN G.
CARSON, HAMPTON L.
CARTER, CORNELIA R.
CASSATT, GARDNER
CASSATT, ROBERT K.
CHAMBERLIN, WILLIAM B.
CLIFFORD, HENRY
COLEMAN, FANNY B.
COLES, MARY ROBERTS
COLTON, JESSIE S.
COXE, MRS. ALEXANDER BROWN
COXE, MRS. HENRY BRINTON
CRANE, T. I.
CRANE, CHARLOTTE A. W.
CRET, PAUL P.
CURTIN, WILLIAM WILSON
DAVIS, BERNARD
DAVIS, MRS. CHARLES P.
DAY, CHARLES
DE CERKEZ, MRS. DEMETRIUS
DESCHAUENSEE, MRS. RODOLPHE
DICKSON, ARTHUR G.
DIXON, FANNIE G.
DODGE, MRS. JAMES MAPES
DORRANCE, JOHN T.
DUPONT, BERTHA TAYLOR
DUPONT, HENRY F.
DUPONT, LAMMOT
DUPONT, PIERRE S.
DUPONT, MRS. PIERRE S.
DUPONT, MRS. WILLIAM K.
EARLE, CATHERINE H. F.
EISENLOHR, CHARLES J.
EVANS, LENA CADWALADER
EVANS, RALPH B.
FELS, SAMUEL S.
FISHER, EDITH T.
FLAGG, ELISE W.
FOX, L. WEBSTER
FRAZIER, GEORGE HARRISON
FRAZIER, MRS. GEORGE HARRISON
FRY, WILFRED W.
FULLER, MRS. SARA K.
FULLER, WALTER D.
FULLER, MRS. WILLIAM A. M.
GATES, THOMAS S.
GEST, WILLIAM P.
GIBSON, MRS. HENRY C.
GOODHART, HOWARD L.
GREENFIELD, ALBERT M.
GRISWOLD, MRS. FRANK TRACEY
GROOME, AGNES P. R.

FELLOWS (Continued)

HALLAHAN, WALTER J.
 HART, CHARLES D.
 HART, MARY M.
 HATFIELD, HENRY REED
 HENSON, EDWARD F.
 HEPBURN, MRS. PHILIP R.
 HINCHMAN, LYDIA S.
 HINCHMAN, MARGARETTA S.
 HOCKLEY, AMELIA D.
 HODGSON, ELLA
 HOPKINSON, EDWARD
 HORN, JOSEPH V.
 HORNER, SAMUEL, JR.
 HOWE, GEORGE
 HUBBARD, THEODORA KIMBALL
 HUFF, HENRIETTA B.
 HUMPHREYS, LETITIA
 HUNT, REBECCA MANDEVILLE
 ROZET
 HUTCHINSON, MRS. JOSEPH B.
 HUTCHINSON, SYDNEY E.
 INGERSOLL, ANNA WARREN
 INGERSOLL, HENRY MCKEAN
 INGERSOLL, MRS. R. STURGIS
 JAYNE, MRS. HENRY LABARRE
 JAYNE, HORACE H. F.
 JENKINS, CHARLES F.
 JOHNSON, ALBA B.
 JOHNSON, MRS. EDWIN J.
 JOHNSON, MARY WARNER
 KEEN, EDWIN F.
 KUEHNLE, C. ALBERT
 KURTZ, WILLIAM FULTON
 LADD, MRS. WESTRAY
 LAVINO, E. J.
 LEE, HENRY LIVINGSTON
 LEEDS, MORRIS E.
 LIPPINCOTT, J. BERTRAM
 LIPPINCOTT, JOANNA W.
 LOEB, ARTHUR
 LOO, C. T.

LOUCHHEIM, JEROME H.
 MANSURE, EDMUND L.
 MARTIN, MRS. SYDNEY E.
 MASON, JOHN H., SR.
 MASON, REBECCA P. STEVENSON
 MASTBAUM, MRS. JULES
 MCCREARY, KATE R.
 MCFADDEN, J. FRANKLIN
 MCGILL, MARY E.
 MCILHENNY, HENRY P.
 MCILHENNY, SELINA B.
 MCLEAN, MRS. ROBERT
 MCMICHAEL, EMORY
 MCMURTRIE, ELLEN
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 MEIRS, MRS. RICHARD WALN
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 MILLER, GEORGE
 MOORE, MRS. WILLIAM H.
 MORGAN, MRS. RANDAL
 MORRIS, LAWRENCE J.
 MORRIS, MRS. SAMUEL W.
 MOSS, FRANK H.
 MOSS, ANNA HUNTER
 MUNSON, GEORGE S.
 MUNSON, MRS. GEORGE S.
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 NEWTON, A. EDWARD
 NORTON, MRS. NATHANIEL R.
 PELL, CORNELIA LIVINGSTON
 PENNEBAKER, SUSAN B.
 PEPPER, HENRIETTA DALLAS
 PEW, J. HOWARD
 PRICE, MRS. ELI KIRK
 PRICE, WARWICK JAMES
 PRIME, MRS. ALFRED C.
 RANDOLPH, ANNA
 REATH, MARY MORRIS
 REBMANN, GODFREY
 REBMANN, MRS. GODFREY
 REIFSNYDER, HOWARD

FELLOWS (Continued)

<i>REILLY, GEORGE</i>	STRAWBRIDGE, MRS. FREDERIC H.
RHOADS, CHARLES J.	SULLIVAN, JOHN J.
RHOADS, MRS. CHARLES J.	THOMSON, ANNE
ROBERTS, MRS. EDWARD	THOMSON, MRS. FRANK GRAHAM
ROBERTS, MRS. G. BRINTON	THOMSON, WALTER S.
ROBINS, THOMAS	<i>TOWNSEND, SALLY E. M.</i>
ROCKEFELLER, MRS. NELSON A.	TRUITT, MRS. R. MARSHALL
RODENBOUGH, ELMER E.	TUBIZE ARTIFICIAL SILK CO.
ROOSEVELT, NICHOLAS G.	TYLER, MRS. GEORGE F.
ROSENBACH, A. S. W.	<i>VAN DYKE, JOHN W.</i>
ROSENBACH, PHILIP H.	VAN SCIVER, GEORGE D.
ROSSMASSLER, MRS. RICHARD	VAUX, HENRY PEPPER
<i>ROZET, MARIE JOSEPHINE</i>	<i>VAUX, FRANCES CRAMP</i>
<i>SANTA EULALIA, COUNTESS ELIZ-</i>	WAINWRIGHT, F. KING
<i>ABETH DE</i>	WALLER, MRS. LITTLETON W. T.
SAUNDERS, LAWRENCE	<i>WANAMAKER, RODMAN</i>
SAUNDERS, MRS. LAWRENCE	WARD, T. JOHNSON
SCHAUM, OTTO	<i>WARRINER, SAMUEL D.</i>
SIMON, EDWARD P.	<i>WILLIAMS, DAVID E.</i>
SINKLER, CAROLINE S.	<i>WILLIAMS, JOHN B.</i>
SINKLER, MRS. JAMES M. R.	WILLS, MRS. WILLIAM M.
<i>SMITH, LEWIS LAWRENCE</i>	<i>WINDRIM, JOHN T.</i>
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STENGEL, MRS. ALFRED	YARNALL, CHARLTON
STEWART, W. PLUNKET	YARNALL, MRS. CHARLTON
STIMSON, ANNA K.	<i>YEATMAN, MRS. POPE</i>
STOKES, MRS. J. STOGDELL	ZIMMERMANN, JOHN E.
STRAWBRIDGE, FREDERIC H.	

HONORARY FELLOWS

HARRISON, H. NORRIS	PITCAIRN, THEODORE
HARRISON, JOHN, JR.	SMITH, ESTHER MORTON
HAYWARD, NATHAN	SOCIETY OF THE SONS OF ST. GEORGE
HAYWARD, MRS. NATHAN	TILGHMAN, BENJAMIN C.
KUHN, C. HARTMAN	WELLS, HELEN DOUW
LEA, VAN ANTWERP	WILLIAMS, MRS. JOHN S.
NEWBOLD, CLEMENT B.	WISTER, FRANCES A.
PENNSYLVANIA HOSPITAL	

LIFE MEMBERS

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BARNEY, CHARLES D.	BEARDWOOD, MRS. JOSEPH T.

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BELL, MRS. SAMUEL	DWIER, W. KIRKLAND
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BLAND, MRS. PASCAL BROOKE	EDDYSTONE MFG. Co.
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BOGER & CRAWFORD	ELLIS, MRS. WILLIAM STRUTHERS
BOK, CARY WILLIAM	ESHNER, AUGUSTUS A.
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BOWER, WILLIAM H.	EVANS, THOMAS
BRAZIER, E. JOSEPHINE	EVANS, MRS. THOMAS
BRECK, MRS. WILLIAM ROGERS	FELS, MRS. SAMUEL S.
BRENGLE, HENRY G.	FLEISHER, ARTHUR A.
BRIGHT, STANLEY	FORD, MRS. BRUCE
BROMLEY, JOHN	FOULKROD, MRS. JOHN J.
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BUSCH, MRS. HENRY PAUL	GOWEN, JAMES E.
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CANBY, MRS. W. MARRIOTT	HARRISON, JOHN, JR.
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CHASE, MRS. JOSHUA COFFIN	HARVEY, MRS. J. S. C.
CLAPP, MRS. B. FRANK	HEIMERDINGER, LEO H.
CLARKE, LOUIS S.	HINCHMAN, ANNE
COLLINS, ALFRED M.	HOFFMAN, MRS. J. OGDEN
COPE, CAROLINE E.	HOLTON, J. S. W.
CROSBY, EVERETT U.	HORN & HARDART BAKING Co.
D'ASCENZO, NICOLA	HORROCKS, CHAS. M. & J. HOWARD
DE LA COUR, J. CARL	INGERSOLL, MRS. CHARLES E.
DE LA COUR, MRS. J. CARL	INGERSOLL, CHARLES JARED
DELAPLAINE, MERIBAH	IRWIN, H. DEWITT
DIXON, MRS. J. SHIPLEY	JACKSON, MRS. ALBERT ATLEE
DONNER, W. H.	JAYNE, DAVID & SONS, INC.
DREER, MRS. WILLIAM F.	JOHNSON, HERBERT
DRINKER, HENRY S., JR.	JOHNSON, R. WINDER

LIFE MEMBERS (Continued)

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KOHN, HARRY E.	PEROT, T. MORRIS, JR.
KOHN, IRVING	POWERS, THOMAS HARRIS
KOHN, MRS. ISIDORE	PROCTOR AND SCHWARTZ
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 Klapp, Mrs. Wilbur
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 Lawler, Percy E.
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 Lee, Mrs. Walter Estell
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 Lennig, Rufus King
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 Levy, Mrs. Lionel Farraday
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 Frederick, Jr.
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 Loeb, Ludwig
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 Low, Mrs. Howe
 Lowry, Sarah N.
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 Russell
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 MacCoy, Marjorie N.
 Macdonald, Mrs. Robin
 MacGeorge, Beatrice
 Maddock, Henry A.
 Madeira, Louis C., 4th
 Madeira, Mrs. Louis C., 4th
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 Magill, James P.
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 Manning, Frederick J.
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 Markoe, Mrs. Harry
 Marshall, Sara T.

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 Mason, William Clarke
 Mason, Mrs. William Clarke
 Massey, Frank H.
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 Mathers, Mrs. Frank F.
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 Maulsby, Matilda
 Maurau, Frank
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 Mayer, Mrs. Henry C.
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 McAlpin, David H.
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 McCahan, Mrs. William J., Jr.
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 Townsend, Mrs. Frederick
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 VanDusen, Lewis H.
 VanDusen, Mrs. Samuel B.
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 Von Moshzisker, Mrs.
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 Ellwood
 Wagner, Paul C.
 Wagner, Mrs. William M.
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 Walker, Robert M.
 Walker, William W.
 Walking, Adolph A.

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Walton, Horace Andrews	White, Margaret Gibbons	Wolf, Mrs. Elias
Walton, W. Wyclif	White, Raymond A., Jr.	Wolf, Howard A.
Walz, Mrs. Edward A.	White, Mrs. Robert V.	Wolf, Mrs. Louis
Wanner, E. Webster	White, Mrs. William	Wolff, Ruth M.
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Watson, Joseph Harold	Willard, DeForest P.	Woodall, Mrs. John
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West, William Morton	Wilson, Stanley E.	Yeats, Mrs. J. Wilbur
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I give and bequeath unto the PHILADELPHIA MUSEUM OF ART the sum of.....dollars, free of all taxes.

WITNESSES.....

FORM OF DEVISE OF REAL ESTATE

I give and devise unto the PHILADELPHIA MUSEUM OF ART all that certain (*here insert a description of the property*) free of all taxes.

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FORM OF SUBSCRIPTION

Enclosed please find cheque for

Annual Member	\$10 a year
Contributing Member	\$25 a year
Sustaining Member	\$100 a year
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Life Member	\$500 at one time
Fellow	\$1,000 at one time
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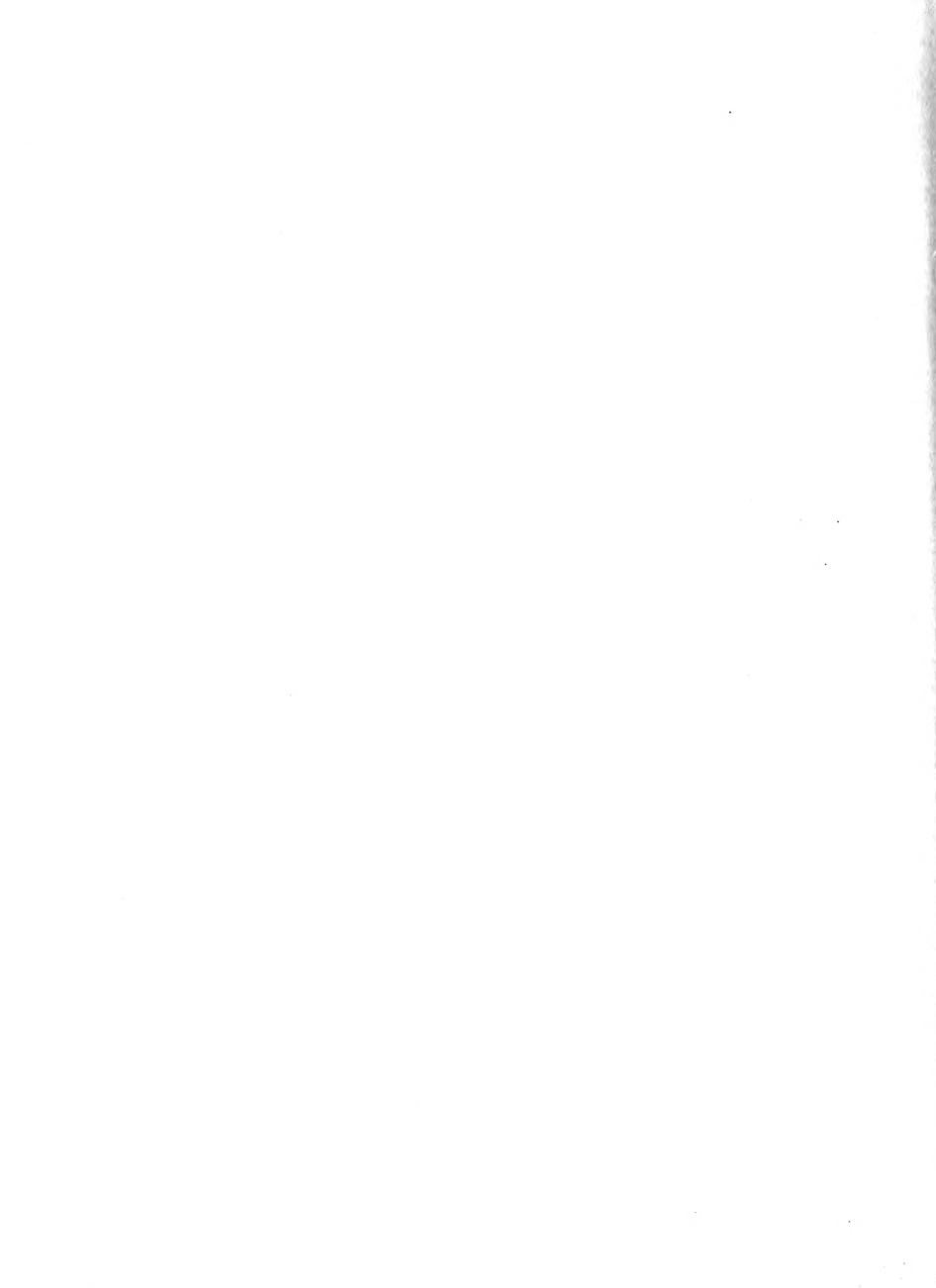
*All passes, art alone
Enduring stays to us;
The bust outlasts the throne,—
The coin, Tiberius.*

AUSTIN DOBSON,
Tr. of THEOPHILE GAUTIER
Ars Victrix

**SIXTY-SEVENTH ANNUAL REPORT
OF THE
PHILADELPHIA MUSEUM OF ART
FOR THE YEAR ENDED MAY 31, 1943
WITH THE LIST OF MEMBERS**



PHILADELPHIA • 1943



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ANANDA COOMARASWAMY, *Indian Art*

NICOLA D'ASCENZO, *Stained Glass*

W. GRIFFIN GRIBBEL, *Glass*

MARIAN HAGUE, *Laces*

THOMAS T. HOOPES, *Arms and Armour*

E. ALFRED JONES, *Silver*

RICHARD OFFNER, *Italian Art*

ARTHUR UPHAM POPE, *Persian Art*

DAVID ROSEN, *Technical Studies*

MIKHAIL ROSTOVITZEFF, *Ancient Art*

PAUL VANDERBILT, *Documentation*

*Absent on leave.

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GRACE MORRIS, *Information and Sales*

Delegated by the Board of Education:

ALLAN R. FREELON, *Art Supervisor*

MILDRED JANTZEN, *Art Supervisor*

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LILIAN B. BRIGGS, *Bursar*

CHARLES WHITENACK, *Photographer*

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GERTRUDE TOOMEY, *Assistant Registrar*

BEATRICE WOLFE, *Assistant*

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MARJORIE LYONS, *Assistant Librarian*

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JOHN B. DAVIS, *Assistant Superintendent*

WILLIAM G. ALLAN, *Chief Engineer*

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RICHARD S. COX, *Dean, Philadelphia Textile Institute*

EDWARD W. FRANCE, *Dean Emeritus, Philadelphia Textile Institute*

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REBECCA K. BONNER, *Librarian, Philadelphia Textile Institute*

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ART SCHOOL

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Director, Advertising Design

JOHN F. BARRETT

Woodwork and Joinery

SUSAN CAMPBELL

Fashion Illustration

J. FRANK COPELAND

Water-Colour

DONALD W. CRAIG

English

FRANK FERG

Wood Carving

PAUL FROELICH

Painting

JOHN GEISZEL

Illustration: Reproduction

MABEL B. HALL

Advanced Drawing

Anatomy

Life Drawing

HELEN HARTEL

Assistant: Colour and Design

Fashion Illustration

Lettering

CYNTHIA ILIFF

Colour and Design

RALPH MCLELLAN

Life Drawing

J. KIRK MERRICK

Nature Drawing

O. ERNEST MERTZ, JR.

Perspective

Assistant: Drawing

ART SCHOOL (Continued)

OSCAR E. MERTZ
Supervisor: Interior Decoration

TANFIELD MILLER
Assistant: Advertising Design

GRACE NORCROSS
Advanced Drawing
Anatomy Drawing

THORNTON OAKLEY
Lectures: Illustration

HILDA L. ORTH
Director: Costume Design

DOROTHY PARKE
Costume Design

EVELYN PENNEGAR
Supervisor: Teacher Education

HENRY C. PITZ
Supervisor: Illustration

HERBERT PULLINGER
Graphics

ANN RAPP
Ceramics

AURELIUS RENZETTI
Modeling

ROBERT RUSHTON
Fashion Illustration
Life Drawing

S. GERTRUDE SCHELL
Painting
Drawing

EDWARD SHENTON
Illustration and Decoration

CLYDE SHULER
Industrial Design

ELSIE SIRATZ
Fashion Drawing

BENTON SPRUANCE
Interior Decoration
Lithography
Lectures: History of Art

MARY B. SWEENEY
Drawing

LOUIS THALER
Health Education

E. BRUCE THOMAS
Sociology
Psychology
History

EDWARD A. WALTON
Furniture Design
Perspective

EDWARD WARWICK
Lectures: History of Costume
History of Furniture

HELEN STEVENSON WEST
Stage Costume
Lectures: History of Costume

ARTHUR P. WILLIAMS
Lettering

VIRGINIA WIREMAN
Metalwork and Jewelry

JESSIE WISSLER
Interior Decoration

ALEXANDER WYCKOFF
Advanced Design

JULIUS ZIEGET
Instrumental Drawing

FACULTY

PHILADELPHIA TEXTILE INSTITUTE

RICHARD S. COX
Dean

EDWARD W. FRANCE
L.H.D., Temple University
Dean Emeritus

* * *

*PAUL C. BEATTY
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Ph.D., University of Pennsylvania
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A.M., Harvard University
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M.A., Texas Technological College
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Philadelphia Textile Institute
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State College
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*JOSEPH E. GOODAVAGE
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*ALLEN H. KEALLY
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M.B.A., University of Pennsylvania
Lecturer on History

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Assistant Professor in Jacquard and
Color

JOHN LINTON, III
Instructor in Dyeing

WILLIAM A. McLAIN
Philadelphia Textile Institute
Professor in Charge of Hand Weaving,
Plain and Dobby Weaving

RICHARD R. MEAD
A.B., University of Pennsylvania
Ph.D., University of Pennsylvania
Lecturer on Marketing

*HERMAN E. MICHL
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Pennsylvania
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JOHN NAAB
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*ROBERT C. PICKENS
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*DENZIL V. PROBASCO
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nological College
Assistant Professor of Plain and Dobby
Weaving

PERCIVAL THEEL
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Pennsylvania
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Dyeing and Printing

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M.A., Franklin and Marshall
Ed.D., Temple University
Instructor in Psychology and History

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Instructor in Engineering Drawing

*L. DA COSTA WARD
Diploma—Philadelphia Textile Institute
Associate Professor of Chemistry and
Dyeing

WILLIAM B. WILLIAMSON
Diploma—Philadelphia Textile Institute
Assistant Professor of Raw Materials
and Finishing

JULIUS ZIEGET
C.E., Cornell University
LL.B., University of Maryland
Instructor in Mechanical Drawing

*Loaned to Industry or Serving in the Armed Forces for Duration.

REPORT OF THE BOARD OF TRUSTEES TO THE MEMBERS OF THE PHILADELPHIA MUSEUM OF ART

LADIES AND GENTLEMEN:

The year 1942-43, our first full year of war, amply demonstrated that there is still large public demand for the recreation and relaxation which art museums can offer. In spite of tire rationing and gasoline rationing, over 350,000 visitors came to the various art museum buildings under our charge in Fairmount Park, well over a quarter of a million of this attendance being at the main building, the Philadelphia Museum of Art.

We continued to have near the close of the year a considerable, though diminished, force of construction workers furnished by the Work Projects Administration. Federal funds expended on construction here during the year totalled \$59,600. The Museum, aided by generous donors, continued to supply the required "sponsor's contribution" in objects and materials—materials largely acquired before Pearl Harbor, and not of critical nature. Ten additional galleries devoted to the art of China and Persia were completed, and were opened to the public by the Chinese Ambassador on November 6. The section of the building devoted to public educational work was also completed and put in active use. In the northeast pavilion of the building, the great drawing room from Lansdowne House and four new galleries were completed by the Museum itself, after WPA construction ceased.

The force provided by WPA since 1937 to man the galleries was withdrawn on July 1, 1942. City Council generously made appropriations to supply men to take up this work, and all completed galleries in the building, to the number of nearly 150, are fully open to the public.

From the funds of the Museum corporation the administrative and curatorial staffs were maintained at a high level of effectiveness, in spite of the departure of numerous staff members for war service in the armed forces or government agencies.

A series of important exhibitions was maintained as usual through the generosity of private donors, including members of the governing bodies of the Museum.

Acquisitions of works of art, by private gift, by bequest, and by purchase from restricted endowment funds of the Museum, as outlined in the report of the Director, were of exceptional importance. The total appraisal value of objects received by private gift and bequest during the year, even with some figures purely nominal, was approximately equal to the large appropriations from public funds for operation and maintenance.

In line with experience abroad and with the consensus of decisions taken elsewhere, the Trustees are determined to continue, during the war, to make the most effective public use of the material under their charge.

Our two schools—the School of Industrial Art and the Philadelphia Textile Institute—have maintained their high standards of instruction, but war conditions have borne heavily upon them. Receipts from tuitions have been drastically cut due to the large decrease in the number of students for reasons of the draft. This has deprived us of the necessary funds to support our large staff of instructors. Both our deans have met the situation with courage and imagination, and all possible economies have been effected.

The close connection of the Philadelphia Textile Institute with many important textile industries has led to generous gifts from them, which have been of great help.

By careful presentation of our needs, increased appropriations have been secured from Philadelphia City Council and the Pennsylvania State Legislature, for which help we are most grateful.

The schools are an important part of our activities, and they are too good not to be well maintained. When the war is ended they will move forward to new heights of importance and usefulness.


President.



Medallion and Animal Carpet, XVI century
Bequeathed by Frances Plumer McIlhenny in memory of John D. McIlhenny, Jr.

REPORT OF THE DIRECTOR OF THE MUSEUM

TO THE PRESIDENT AND TRUSTEES OF THE PHILADELPHIA MUSEUM OF ART

To elaborate an old dictum, the functions of an art museum are to acquire, house, preserve, record, show, study and interpret works of art. The year just past has been one in which the Philadelphia Museum of Art has notably performed all these functions, as will be seen.

The war, like death and taxes, we have always with us, but the chief current effect of all three, in the Museum, has been to increase the flood of fine objects received by gift and bequest, at the very moment when paper for reporting and illustrating them must be sharply curtailed.

ACQUIRING

Without original works of art, indeed without works of quality, there can be no genuine aesthetic experience. To acquire must thus precede either showing or interpretation. In small museums, to be sure, or during formative periods, such works may be obtained by borrowing, for longer or shorter periods, and this resource will always continue to be of value so that museums may enjoy one another's treasures. The glory of the great museums is the strength of their permanent collections, which provide a continuous feast of the eye. The collections of the Philadelphia Museum, already strong, received notable reinforcements this year.

Among these were several extensive collections of importance which include works of more than a single class:

THE Mc ILHENNY COLLECTION

The late John D. McIlhenny, a former president of the Museum, bequeathed in 1925, after a life interest to his wife, Frances Plumer McIlhenny, the choice of all the numerous works of art of his collection. Such choice has now been exercised, including only objects of first quality—some fifty in number—doing most honour to his memory, his taste and his generosity. To these his widow, by bequest, has now generously added seven more admirable works, and their son has given still others in their memory.

Mr. John D. McIlhenny began his collection with Oriental carpets, in cordial emulation with his friend the late Charles F. Williams, whose carpets, forming the Joseph Lees Williams Memorial Collection, have been kept on exhibition at the Museums since the opening of the present buildings by Mrs. Williams. The McIlhenny rugs, with the Williams rugs, were assembled to illustrate the variety of leading types, with many notable examples. The rugs added by Mrs. McIlhenny are nobly crowned by the extraordinary and famous animal carpet formerly in the Marquand collection, given in memory of John D. McIlhenny, Jr. Together they give the Museum perhaps the most notable assemblage in this hemisphere. These rugs, along with the paintings, sculpture, furniture, metalwork, etc., of the collection, all of high merit and interest, will be noticed under their respective classes below, and the collection will later form the subject of an issue of the Museum *Bulletin*, so that only one is illustrated here.

THE A. E. GALLATIN COLLECTION

The collection of A. E. Gallatin, which since 1927 has constituted the Museum of Living Art at New York University, has been transferred to the Philadelphia Museum of Art, where it will remain on loan as a unit during Mr. Gallatin's lifetime, after which it will become the property of the Museum. This was the first public museum of modern art in this country, founded when the Museum of Modern Art and other such institutions open to the public did not exist. The collection comprises nearly 170 works, carefully selected to illustrate the history of creative art from 1906 to the present, with special emphasis on abstract art. Particulars of the various classes of objects are given under the several headings below. In New York not more than half of the works have ever been shown at one time, so that in our inaugural showing the collection is now first seen in its entirety.

The May issue of the Museum *Bulletin* was devoted to the Gallatin Collection, of which a new edition of the handsome illustrated catalogue was provided by the generosity of Mr. Gallatin.

PAINTINGS FROM THE CHESTER DALE COLLECTION

Forty-two paintings and one work of sculpture of the 19th and 20th centuries from the Chester Dale Collection were received, as our year ended, on loan for an indefinite period. They will occupy four galleries,



Pablo Picasso: The Three Musicians, 1921
A. E. Gallatin Collection



three devoted to the French school and one to the American school, including notable groups of works by modern masters who have not yet been adequately represented in the Museum. They are mentioned below in their respective classes, and will form the subject of a special catalogue.

THE COLLECTION OF MRS. WILLIAM L. McLEAN

A large group of fine works of decorative art, selected by the Museum from the collection formed by the late Mrs. William L. McLean, was given by her daughter Sarah McLean Williams. They are chiefly of the eighteenth century, English and Continental, embracing especially silver, porcelains, miniatures, and several fine pieces of English furniture, as noted below.

THE COLLECTION OF MRS. MORRIS HAWKES

Mrs. Morris Hawkes presented her entire collection of French soft-paste porcelain, about 200 pieces chosen with great discrimination and taste, comprising the work of all the early factories: Saint-Cloud, Chantilly, Mennecy-Villeroy, Vincennes and early Sèvres. This formed the subject of the March issue of the Museum *Bulletin*.

ARCHITECTURE

A superb painted Renaissance ceiling of the school of Mantua was given by the Estate of Harry Payne Whitney in memory of Gertrude Vanderbilt Whitney.

SCULPTURE

Among the works bequeathed by John D. McIlhenny is an early stone figure of St. Catherine of Alexandria. Mrs. McIlhenny added a fine 15th century French Gothic Madonna and Child in polychromed stone.

From the Chester Dale collection comes a rare stone head by Modigliani. The Gallatin collection includes works of sculpture by Brancusi, Picasso, Braque, among other artists, as well as constructions by Gabo, Miró, Torres-Garcia and others.

The bronze mythological figure "Yara" by the Brazilian sculptor Maria Martins was purchased by the Museum with the aid of an anonymous donor.

The bronze statuette: "Suffolk Punch Stallion, Sudbourne Premier," by the sculptor Herbert Haseltine, was purchased from the Harrison Fund income.

Works in stone by Raymond Bermudez and Roy Weber were deposited by the Federal Works Agency of Pennsylvania, and one in wood by Petrocino Barelli by the same agency in New Mexico.

A fine example of the Franklin portrait medallion in terra-cotta by J.-B. Nini, with two bronze Franklin medals and other Franklin items, was given by Mr. and Mrs. Robert E. Noyes.

PAINTINGS

European paintings of the McIlhenny Collection embrace Dutch works by Rembrandt, Jacob van Ruysdael, Cuyp, Thomas de Keyser, Engelbrechts and Zeitblom, an interesting group of Italian primitives, a Van Dyck sketch of a Crucifixion, Hogarth's Viscount Boyle, a Reynolds portrait of Lady Waldegrave, and works by Corot and Courbet.

The European paintings from the Dale Collection include groups of works by Lautrec, Monet, Rouault, and an especially numerous assemblage of canvases by Modigliani, beside one or more examples by Fantin-Latour, Gauguin, Henri Rousseau, Bonnard, Vuillard, Matisse, Marquet and Dufy.

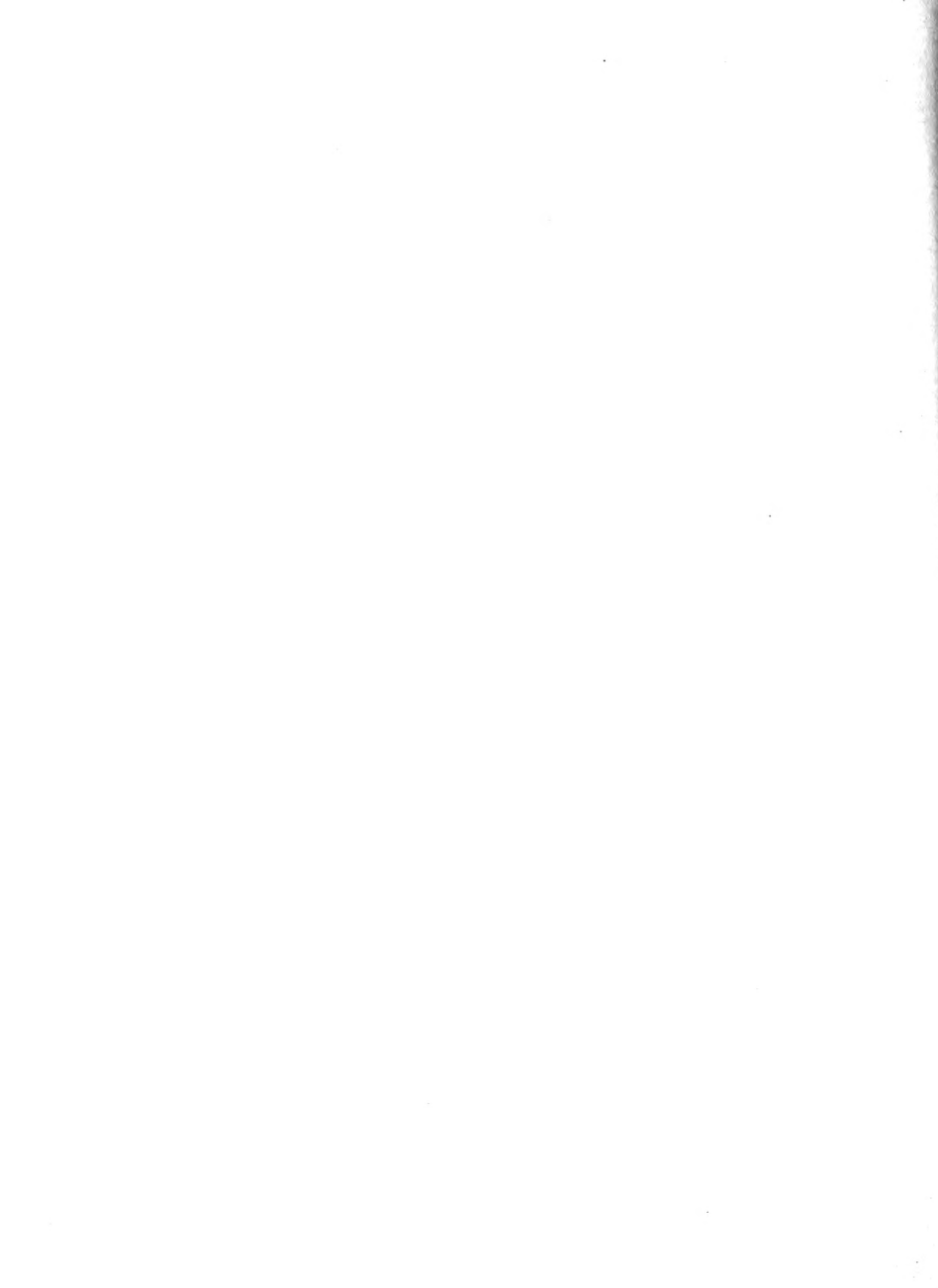
The Gallatin Collection, beside Cézanne water colours, includes numerous works of such contemporary masters as Matisse, Picasso, Gris, Braque, Léger, Duchamp, Delaunay, Arp, Klee, Miró and Mondrian, among many others. Especially notable among several masterpieces of the highest quality are Picasso's "Three Musicians" and Léger's "The City."

Other European paintings received comprised: A pair of Grisaille overdoors by Piat-Joseph Sauvage, from Mrs. Morris Hawkes; Israel's "The Last Breath," given in memory of C. Emory McMichael by Ellen Harrison McMichael, and a fine nude of Pascin from Bernard Davis.

American painting is likewise richly represented: In the McIlhenny Collection, by works of Eakins and Inness; in the Gallatin Collection, by many contemporaries, including considerable groups of water colours by Demuth and Marin; in the Dale Collection, by works of Ryder, Blakelock, Davies, Hassam, Bellows, Ranger, Dearth and others. Other American paintings acquired included: Two fine Sullys, the bequest of Leonora L. Koecker; Hovenden's famous "Breaking Home Ties," given by Mrs.



Mary Cassatt: Family Group Reading
Given by Mrs. J. Watson Webb



McMichael in memory of her husband; a superb Cassatt, "Family Group Reading," from Mrs. J. Watson Webb; works of George Biddle, Leon Kelly, Earl Horter, and Achille Gorky, from Bernard Davis; of Glenn Coleman, from Mrs. John Wintersteen; of Charles Demuth, from the Seeler Fund income; of Leon Karp, from Gerold M. Lauck; of Marsden Hartley, from Mrs. Herbert Cameron Morris; of Walter Baum, "Hill Houses," from Luther A. Harr; of William Ferguson, "Crucifixion" and "Pietà," from Henry Clifford; and of Franklin Watkins, from Dr. and Mrs. Daniel J. McCarthy. Thirteen oils, two pastels and one hundred and twenty-five water colours by Pennsylvania artists were selected by the Museum from those produced under the Federal Art Programme.

Several important Mexican works were added to the collections by gift: Two frescoes by Rivera, from Mr. and Mrs. Herbert Cameron Morris; large canvases by Castillanos and Cantú, from other members of the Committee on Painting and Sculpture, and from Dr. and Mrs. MacKinley Helm, respectively.

Dr. and Mrs. Daniel J. McCarthy deposited their extensive and extremely notable collection of miniatures, including among others works of Cooper, Oliver, Hoppner, Cosway, Smart, Malbone, beside a group by contemporary artists.

DRAWINGS AND PRINTS

A total of 769 prints, 23 drawings, and 25 books were added by gift or purchase to the Print Department during the year. Of these, 402 prints, 23 drawings, and 24 books were given by various generous donors, including Elmer Adler, Emanuel Benson, Gordon A. Block, Jr., Henry Clifford, Samuel Golden, Edward Epstean, Charles D. Hart, H. H. Haynes, R. Sturgis Ingersoll, David Keppel, John Frederick Lewis, Jr., Mrs. E. K. MacNeal, J. B. Neumann, Staunton B. Peck, the Philadelphia Water Color Club, the Print Club of Philadelphia, Lessing J. Rosenwald, Leonard Sessler, J. Stogdell Stokes, Arthur Sussel, and Curt Valentin.

Among the notable prints and drawings acquired may be cited: A group of XVIIth century prints by Andreani, H. S. Beham, Burgkmair and D. Hopfer; three Italian drawings of the XVIIth century and etchings by Callot and Hollar; a group of XVIIIth century prints after Watteau, Chardin, Elsheimer and Reynolds, and etchings by Tiepolo and Piranesi;

an important collection of XIXth century works including a complete set of Blake's *Book of Job*, 13 etchings by Whistler (through the W. S. Pilling Fund), a complete set of Manet's *Le Corbeau*, and other prints by Manet, Goya, Corot, Havell and Haden; a representative collection of Mexican prints and a large group of American prints and drawings, including works by Bellows, Biddle, Bingham, Coleman, Cook, A. B. Davies, Flannagan, Wanda Gág, Garber, Gropper, Grosz, Haskell, Lachaise, Marin, K. H. Miller, Nason, Pennell, Weber, Wengenroth, Mahonri Young; and the Gordon A. Block, Jr. Collection of Kentiana, consisting of books, prints and drawings.

FURNITURE

In the McIlhenny Collection: Numerous fine pieces of the Italian, Spanish, French and English Renaissance—chests, armoires, tables and chairs, including notably an admirable Dante chair, a carved French walnut cabinet of the period of Henri II, a Nonesuch chest. Of later date are two items of English Chippendale of very high quality: a china cabinet and a pair of richly carved side chairs with Chinese motifs. A superb carved English Chippendale hall chair was added by bequest of Mrs. McIlhenny.

In the collection of Mrs. William L. McLean: a richly carved English Georgian armchair upholstered in needlepoint, a carved tripod candlestand, a Hepplewhite tambour writing desk, and other items.

A remarkable astronomical and musical clock, Louis XVI, bequeathed by Henry R. Hatfield.

A magnificent ormolu hall lantern by Thomas Chippendale, illustrated in his *Director*, Plate CLIII, 1760, from the Temple Fund income. With our wonderful commode, this gives us two of such Chippendale "book-pieces" out of a dozen or so known of any type.

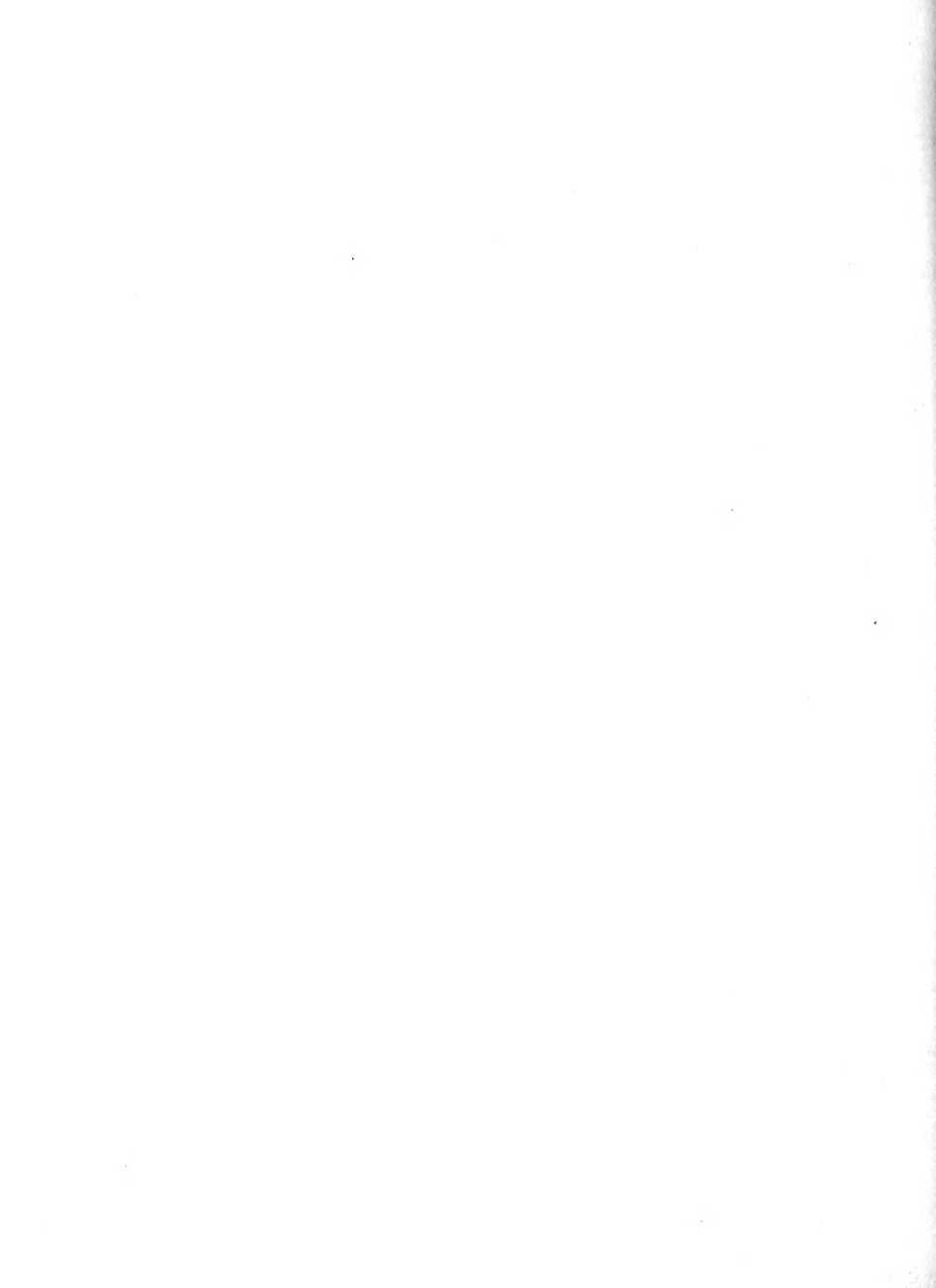
A unique Adam bird-cage of mahogany, ebony and ivory, in the form of a circular temple, from the George W. B. Taylor Fund income.

A collection of 24 American shelf clocks from Edward T. Chase through Miss Augusta E. Chase, comprising, among others, works of all the leading Connecticut makers including Seth Thomas and Eli Terry, and two of Aaron Willard of Boston.

Other American works: a pair of Philadelphia Chippendale side chairs by James Gillingham and a clock by David Rittenhouse, in the McIlhenny



Diego Rivera: Liberation of the Peon. Fresco
Given by Mr. and Mrs. Herbert Cameron Morris



Collection; an early Philadelphia day bed made by William Savery and an early Pennsylvania walnut day bed, both from the Harrison Fund income; a pair of inlaid Hepplewhite card tables from Mrs. Elizabeth L. Goodbread.

SILVER

The McLean Collection included 19 items of fine English antique silver. A group of XVIIIth century Philadelphia silver was given in memory of Emma Baker Stork. The noble coffee pot by David Hall of Philadelphia was purchased from the Harrison Fund income.

CERAMICS

Here the additions were outstanding both in quantity and quality. Among others:

Four of the leading masterpieces of Italian majolica from the Hearst Collection were purchased through the McIlhenny and Elizabeth Wandell Smith Funds, representing the factories of Deruta, Castel Durante, Urbino and Venice by famous examples.

The Hawkes Collection of early French soft-paste porcelain, already mentioned, described and illustrated in the March issue of the *Museum Bulletin*, and currently shown in its entirety.

The McLean Collection embraced some fifty porcelain figures: several fine Chelsea pairs, others of Bow and Derby, as well as Ludwigsburg and Berlin.

TEXTILES, COSTUME

A superb group of three English tapestries of the battle of Solebay by Francis Poyntz, ordered by James II for Lord Dartmouth, whose arms it bears, was given by Burford Lorimer.

The McIlhenny Collection includes an interesting mediaeval tapestry of Christ and the Disciples and a fine Gothic cope.

Lengths of the damask woven at Lyons in 1813 for the apartment of Napoleon at Versailles, purchased through the Bloomfield Moore Fund, head the accessions in other forms of textiles, of lace and of costume, among which is a quilted silken petticoat worn by Rebecca Mifflin in her portrait by Charles Willson Peale, given by Mrs. Dubois Miller.

EASTERN ART

After the great acquisitions installed last year in the realm of Far Eastern Art, this year has seen a great strengthening of the collections in the Near Eastern field.

With the Oriental rugs added from the McIlhenny Collection, the Museum now takes first place in American public collections in this field. Besides the magnificent Persian animal carpet, they include notable Anatolian and Caucasian carpets, a Kuba tree carpet, a dragon carpet, two bird carpets, another of the three-globe pattern, several "Holbein" carpets, five Ushaks, a Polonaise carpet, and many others. The Collection also included some interesting Persian miniatures.

Henry P. McIlhenny generously gave, in memory of his parents, a very choice and valuable group of eight pieces of Persian pottery, many of them well known through publication.

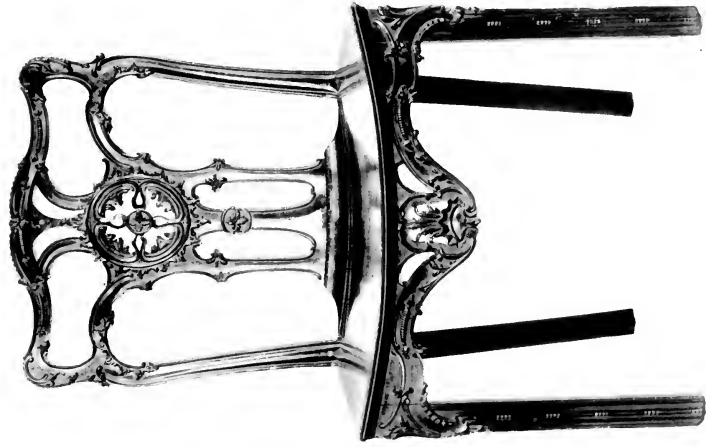
Several small Isfahan rugs are among the works of which the reversion was bequeathed to the Museum by the late Chester W. Larner, meanwhile lent to the Museum by his estate.

An important Japanese screen by Kenzan (1663-1743) was purchased from the George W. B. Taylor Fund income.

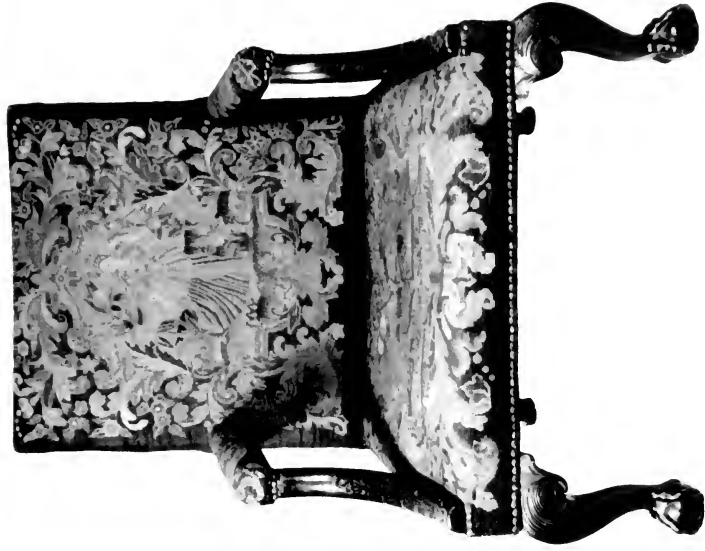
HOUSING

The late Eli Kirk Price, in building the shell of a museum far larger than its possessions at that time required, must have realized the enormous asset represented by space—as itself an inducement to potential donors of collections. His successors, to whom he left the task of finishing the interior, have found that gifts of collections fully kept pace with the immense and rapid progress made in this task.

Construction has continued during the year on a diminished scale, with workmen who have been certified as ineligible for any form of war work for age or other reasons, and with materials on hand or obtainable without priority assistance. The Educational Section was completed and occupied in the fall. Since then effort has been concentrated on the northeast pavilion, where five permanent units have been completed, and several additional ones have been made usable.



Chippendale hall chair
Bequeathed by Frances Plumer McIlhenny



Georgian armchair, covered with needlepoint
Given in memory of Mrs. William L. McLean by Sarah McLean Williams



They include, above all, on the principal floor, the great Adam drawing-room from Lansdowne House, London, the gift of Graeme and Sarah Lorimer, reconstituted with the greatest completeness and perfection.

Preceding it is a fine vaulted gallery, having in the lunette the stone bas-relief of arms from the façade of the celebrated house built in 1723 by Lord Burlington for General Wade.

On the first floor are three galleries to receive the works of the Gallatin Collection at the conclusion of their inaugural exhibition.

Below is the first unit for the storage racks of the Department of Paintings with a small, well-lighted examination room. These last will receive their finish after the war.

Federal contribution for construction through the Work Projects Administration continued through April 16, with the aid of a supplementary Federal grant of \$27,000 in addition to balances available at the beginning of our fiscal year. We have since been able to complete the units mentioned within the balance of existing appropriations made by the Trustees of the Museum. Construction may now be terminated for the duration of the war, at the conclusion of a campaign of seven and half years with Federal assistance, which has added 170 completed units of the interior to the 35 completed by 1935.

PRESERVING

The laboratory of the Division of Painting and Sculpture maintained its usual watchful care over the works entrusted to its charge, without major new undertakings. Cleaning and restoration of the eight wood figures by William Rush, deposited in the Museum, was successfully completed.

The Department of Prints is actively engaged in substituting rag-stock mats on all prints with sulphite mats previously received by gift or purchase. Contributions toward this purpose were generously made by the heirs of Ellis Ames Ballard and by Lessing J. Rosenwald.

The "Man with the Red Robe," a chief ornament of the Museum's collection of Chinese paintings, was successfully repaired and remounted, in addition to a number of Japanese screens.

RECORDING

The office of the Registrar, with the assistance of the curators and the photographer, kept fully abreast of the great flood of accessions, in recording them in our illustrated classified catalogues. In the cataloguing of the Reilly Collection of Japanese objects, we had the kind assistance of Kay T. Katsuki.

SHOWING

The primary and specially characteristic function of museums, which the others serve, is to *show*. We have felt this to be equally true in war as in peace. The Museum is not attempting to be a canteen or a dance hall, a clinic or a bazaar: its location and facilities make it poorly adapted to serve such purposes, which can far better be served elsewhere, and are being well served elsewhere. It is continuing to concentrate on its primary function: to minister, through the showing of works of art, to the recreation which the enjoyment of art brings to workers and soldiers on their day of rest or in their hours of relaxation.

That they value this opportunity, in war as in peace, is demonstrated by their continuing to come in great numbers—five thousand or so every pleasant Sunday.

The great display of the Museum is its permanent collection, continuously visible in nearly 150 galleries: the evolutionary display of selected works of all types on the upper floor, the systematic collections of paintings, prints, and decorative arts on the first floor. All these were continuously enriched by the new accessions currently received.

NEW INSTALLATIONS

Additional galleries of the art of the Near East were opened June 9, 1942. Two of these contained finds of the Second Joint Expedition to Persia: Sasanian stuccoes from Chal Tarkhan near Rayy and Islamic stuccoes from the government quarter at Rayy. Another unit was a small palace room of the Safavid renaissance from Isfahan, with richly painted stalactite ceiling, with stained glass windows and pierced, fretted doors—the only example of such a work to leave Iran. On this occasion also the collection of Oriental carpets was re-installed in its due place in the neighboring galleries destined for it.



Hall lantern by Thomas Chippendale
Purchased, Temple Fund income

Eight new galleries for Chinese art were opened with ceremony on November 6 by the Ambassador of China. They extended the display throughout the long history of China in a remarkably comprehensive series embracing jades, bronzes, crystals, sculpture, painting and ceramics—all most effectively installed by Miss Lee.

The Department of Decorative Arts opened three additional galleries, devoted to Stoneware, to English Pottery, 1750–1850, and to Silver, thus increasing the galleries of that department to ten, in which the arts of display and of exposition have been most admirably united by Miss Prentice.

EXHIBITIONS

Transient exhibitions may be of several sorts. They may be salons of the current work of artists, as at the long-established annual of the Pennsylvania Academy of the Fine Arts; or group or one-man shows of living artists, now the primary field of the dealers' galleries; or retrospectives, like our earlier Cassatt, Daumier, or Degas shows. They may be assemblages of the institution's own original material from its display and study collections and reserves, re-grouped in relation to a theme: as was our last summer's Art in the United States, all from our own possessions. Part or all of the material for such a theme exhibition may come from outside, through the generosity of private collectors, as in our Artists at Work or French Illustration. There may be circulating exhibitions from elsewhere: of original works, like the Modern Chinese Paintings, or of reproductive material, like the Emblems of Unity and Freedom, both of them organized and lent us by the Metropolitan Museum. They may be educational exhibitions with interpretative labelling, like three of our own new circulating exhibitions which had their inaugural showings here this year, on Puppetry, on Design, and on Photography. They may be international, as in the traditional Carnegie Institute shows, or assemblages from far and near of the work of another nation. Such was Mexican Art Today, selected largely in Mexico by Mr. Clifford with so much energy, discrimination and personal generosity—an assemblage, inaugurated by the Ambassador of Mexico, of which it has been said that Mexico itself could not do better than to house the works at its national capital.

All these exhibitions were made possible by the liberality of private donors. Including the new installations and inaugural showings of new collections,

but excluding the repetition of certain educational exhibitions previously shown, the full schedule of exhibitions was as follows:

From June 6

NEAR EASTERN ART (12 galleries)

June 20—January 24

ART IN THE UNITED STATES (5 Galleries)

From June 20

EARLY FRENCH SOFT-PASTE PORCELAIN

Collection of Mrs. Morris Hawkes

From November 6

CHINESE ART (11 galleries)

From November 15

THE ART OF PUPPETRY

November 26—December 24

EMBLEMS OF UNITY AND FREEDOM

December 26—April 18

DESIGN THIS DAY

From December 26

SELF-PORTRAITURE THROUGH THE AGES

From December 29

STONEWARE

January 6—February 14

ARTISTS AT WORK

January 13—May 31

PHOTOGRAPHY IS AN ART

From January 26

SILVER—English, American and Continental

February 12—March 14

ART IN ADVERTISING (5 galleries)

In collaboration with the Art Directors Club



Majolica plates of Deruta, Castel Durante, Urbino and Venice
Purchased, McIlhenny Fund income



February 17—March 16

FRENCH XVIII CENTURY ILLUSTRATION

Collection of Dr. A. S. W. Rosenbach

March 26—May 9

MEXICAN ART TODAY (6 galleries)

April 9—June 2

MODERN CHINESE PAINTING

April 23—May 21

CHILDREN OF WAR

From April 26

ENGLISH POTTERY, 1750-1850

From May 14

THE A. E. GALLATIN COLLECTION (5 galleries)

From May 14

PRINT ACCESSIONS

In addition, a monthly exhibition of recent accessions was made in a gallery allotted to that purpose.

Exhibitions organized by the Museum are also often circulated to other institutions. This year five of our exhibitions received, in all, twelve showings elsewhere. One, of Russian art, is still fully booked for a year ahead. The Mexican Art Today will go also to the National Gallery of Canada at Ottawa, and to the museums at Montreal, Toronto, Baltimore and Worcester, before the pictures from Mexico are returned.

Besides such circulating exhibitions, we made loans for temporary exhibition elsewhere of 195 objects to 19 institutions. This was in addition to the objects—some 4000 in number—which we have on deposit for periods of one year or longer with other organizations, they in some instances having corresponding deposits with us.

STUDYING

Every museum has the scholarly obligation of contributing to the advancement of knowledge in its own field, particularly regarding its own objects, by research and publication. During the year the Curator of Prints issued

a solid volume *The Artist in America*, fruit of a Guggenheim Fellowship; the Director has in press, to appear with the imprint of the Museum, a volume *The Creation of the Rococo*, published with the assistance of a grant by the American Council of Learned Societies. Numerous papers by members of the staff appeared in leading art journals.

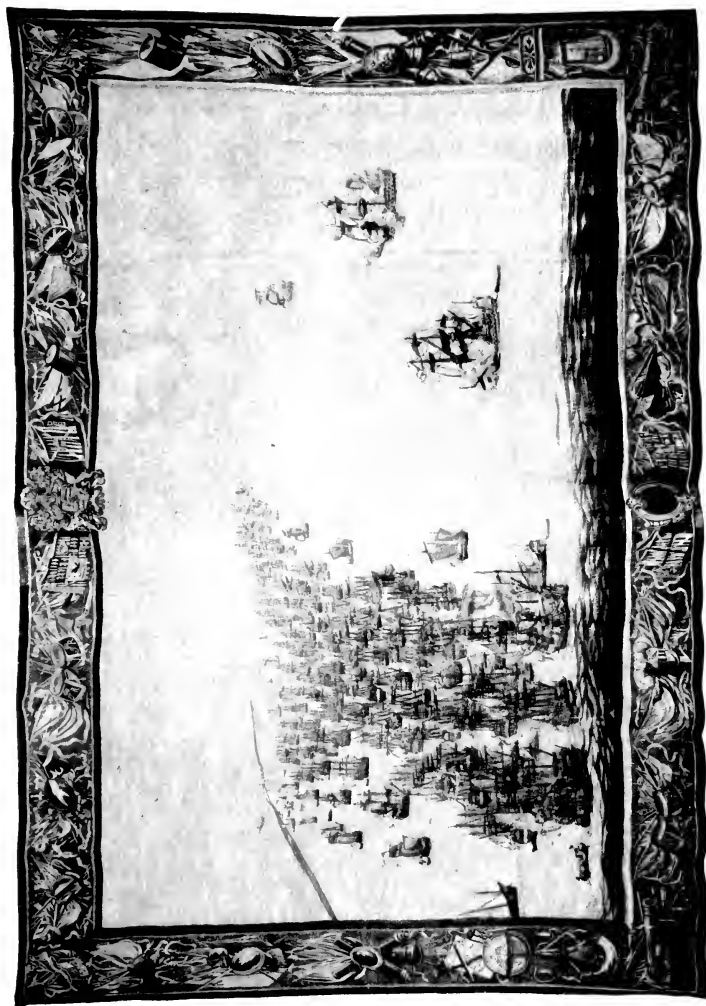
A new initiative was taken this year by the founding by Mr. Zigrosser of the Archives of American Art, a repository where artists' letters and papers, any documents which throw light on the artist's life and opinions, are preserved.

A large body of such manuscript material, valuable for study, has already been assembled, and it is rapidly growing. A total of 644 items were presented by Mrs. Adolphe Borie, Charles Bregler, Samuel Golden, R. Sturgis Ingersoll, Miss Annette Kraushaar, R. G. McIntyre, Mrs. Kenneth Hayes Miller, J. B. Neumann, Henry Schnakenberg, J. Stoddell Stokes, Carroll S. Tyson, Mrs. E. A. White, and other donors. Included in the total number of documents are 20 original photographs by Thomas Eakins, and an autobiographical manuscript by William Sartain of great interest. The balance are letters by Monet, Cassatt, Whistler, Biddle, Pennell, Chase, Hassam, Eilsheimius, Burchfield, Flannagan, Sloan, Garber, Redfield, Miller, Orozco, Beckmann, Grosz, Nolde, Rouault, and many others.

INTERPRETING

An equal or greater obligation, in a public museum, is to diffuse knowledge, to contribute to understanding and enjoyment. Such diffusion may be achieved by many different means, among others by the printed word, as in the *Museum Bulletin*; by the spoken word, in lectures and guided visits; by practice, in classes for adults and for children; by the film—all these combining visual and verbal aids. The Museum has continued to employ each of these means with a success measured by large public participation in specific activities under the conduct of its Division of Education.

The primary resource of museums in the task of interpretation, however, is precisely in connection with their special function of *showing*—to the visitor at large. The technique of doing this, highly developed by the science museums, has been less consistently applied in art museums. It rests first on an orderly arrangement in some natural sequence. Here the Philadelphia Museum, in its new building planned with that very purpose, has ad-



Tapestry of the Battle of Solebay, by Francis Poyntz
Given by Burford Lorimer



vantages shared by few institutions. Secondly, there is the opportunity of interpretative labelling. The need of more of this in the display and study galleries is well recognized here, and we are vowed to its fulfilment. Meanwhile the method has been most fully availed of in educational exhibitions. That the public is eager for such interpretation is patent from the Sunday crowds in the galleries where these exhibitions are shown.

The special work of interpretation needs itself to be housed. In November were opened the new quarters of the Division of Education, the most recent provision of such facilities anywhere, admirably planned to serve their varied purposes. The November issue of the *Museum Bulletin* describes these facilities.

Such work needs also to be staffed and equipped. Our own educational staff is poor in numbers. Fortunately the Board of Public Education of Philadelphia has detailed two of its art supervisors to conduct the Saturday classes in art appreciation, and they have been assisted by practice-teachers from our own and other art schools. Until February we still had a diminishing force supplied by the Work Projects Administration, employed chiefly in the production of lantern slides. Since then this work has been carried on by the Museum's own people. Thus our lending collection of the new type of small lantern slides has been increased to 17,000, a special feature being no less than 1500 slides in colour, taken directly from original works and representing summarily the whole field of the arts. This collection could still be vastly enlarged with great benefit not only to our own internal work but to those outside.

ADMINISTERING

To subserve all the primary functions there must be money for operation, and the money must be effectively spent for men and for materials.

FINANCE

The City of Philadelphia, by generous actions of Council, increased its appropriation for the Museum for the calendar year 1942 by \$24,000, in addition to a liberal year-end bonus; and again for 1943, to the sum of \$185,044—thus substantially replacing the income received in recent years from Federal agencies now disbanded.

The Commissioners of Fairmount Park continued to make appropriations for Museum operation from the income of the Wiltach and Lea funds.

By the will of Mrs. Harry Markoe, who died during the year, the Museum will receive \$5000. Following the death in March of Mrs. Frank Thorne Patterson, so long a valued Trustee, the Museum is to share in the residue of the very substantial estate left by her late husband, the income only being available for expenditure.

The Museum budget of expense has now approached its previous high point of 1931. The economy of administration is such that with a sum of less than a quarter of a million dollars for the operation of six buildings, and with a slightly smaller force than at that time, the number of galleries open for public enjoyment is greater by over 100.

PERSONNEL

The Philadelphia Museum of Art has always operated with a small, compact staff. This, which has been a matter of financial necessity, has been not without its advantages: we have avoided the cumbersomeness and extravagance of bureaucracy. We have a team, young but experienced, the members of which work effectively, together and singly.

During the year, six more of the administrative and curatorial staff left for reasons connected with the war, only two being replaced. The work of the others has been cheerfully and successfully shouldered by those who remain. Miss Ethel Elkins (Mrs. Anton Lau), formerly Executive Secretary of the Iranian Institute, was named Assistant Curator of Near Eastern Art. Our maintenance force, mostly beyond draft age, continued in a high state of effectiveness. Particular commendation is due to our electricians who, in addition to their regular duties, made the electrical installation in all new construction, and to our foreman painter, who likewise led the painters in all new installations, including that of the richly decorated ceiling from Lansdowne House.

A new force of gallery-guides, men and women, provided under City appropriations to replace those supplied in recent years by the Work Projects Administration, is being carefully trained to furnish information to the public.

MATERIEL

Plant and equipment have been adequately maintained during the year, chiefly by our own force and on our regular operating budget. Extensive repairs were made in the drainage system of the roofs, now sixteen years old, which will still require much further attention. As preliminary to replacement by pressure tanks of our open house-tanks, which no longer fulfil code requirements, new house-pumps and motors were installed. At Memorial Hall, the Commissioners of Fairmount Park overhauled and modernized one of the two boilers, which date from the Centennial year and have thus given nearly 70 years of service.

EPILOGUE

A world in flames has confronted art museums with an alternative: of making frantic efforts to serve, for the most part badly, purposes for which they are ill adapted, or of continuing calmly to serve well their characteristic purpose, as a haven of serenity, peace and rest. We have not hesitated to choose the latter, and the public—whether of war workers, or of men on leave from the services, or of relatives who must wait in anxiety—seems to have ratified the choice.

Respectfully submitted,

Fiske Kimball
Director.

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contributing to the cost of operation and exhibitions
during the year 1942-1943

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THE REPORT OF THE DEAN OF THE ART SCHOOL

TO THE PRESIDENT AND TRUSTEES OF THE PHILADELPHIA MUSEUM OF ART

I have the honour to submit this, my annual report for the school year ending May 30, 1943.

In preparing my report for this past year, I turned back to my annual report submitted a year ago. At the opening of the school year in September 1941-42, the roster of registration showed 455 full time students in the Day School. We started this school year with 278 in the Day School. At the finish of this school year, May 29th, we had 232 students.

It can be easily seen, therefore, that ever since Pearl Harbor, we have felt the continuous drain of the war effort upon the student body, both by the induction of men into the army as well as the absorption of men and women into government and defense work. Our records show that we have 201 men inducted into the armed services, taken from the class room.

In the early days of conscription, everything possible was done to inform the Army and Navy of the work we were doing and to try to procure for our students the same privileges that were accorded college students for officer and selective training. The fact that we presented a diploma instead of a degree at the end of four years of study was the deterring factor. I think, however, the record our students have made in rising from the rank of private is remarkable. It is an indication of what education in the Liberal Arts does to prepare men to adjust themselves to new experiences.

Of the 201 men in service, we have:	25 Corporals
1 Captain	6 Aviation Cadets
25 Lieutenants (6 are pilots)	20 Privates—First Class
28 Sergeants (nearly all technical or top rating sergeants)	4 Officer Candidate School

Of this number, 80 are doing art work in one or other of the following branches of the Service:

Visual Education	Murals
Visual Instruction	Medical Drawings
Map Making	Drafting
Posters	Camouflage

We also have over 50 students, mostly women, in drafting and government work. The contributing factor to the success of our art students in the war effort is undoubtedly due to their art education, which is largely creative and is based upon the direct approach, the methods of combining the theoretical with the practical—in a word, we learn by doing, generally accepted by the foremost thinkers in Education today as the best method of procuring a workable knowledge.

A nation at war presupposes a nation at peace and it is the belief of educators that students trained in the field of art and industry will prove one of the most valued groups in the rehabilitation of our life after the war.

Every fact points to the need of trained designers for the task of regaining lost export markets as well as for keeping the wheels of industry turning at home. Design in product, the presentation of appeal, will be important factors in competing with other nations for the world's trade.

The steady increase in the use of plastics, and the important part they will play in the post-war period, is evident to all who are interested in industrial design. To meet this development with intelligent understanding, the Board of Trustees and the Committee on Instruction arranged for Mr. Shuler to take the course in Plastics given by the Plastic Industries Technical Institute. Already, the knowledge gained by Mr. Shuler in this course has been of great value in the class room. The students in the Industrial Design Course have developed a dozen preliminary designs for a portable electric cooker. Mr. Joseph Myers, head of the electrical division of Proctor & Schwartz, has generously given his valuable time to criticise the sketches from the practical production standpoint. R.C.A. Victor has been most coöperative in sponsoring a competition for a radio cabinet design. Mr. Rundle, Art Director of R.C.A., outlined the programme. He was also guest critic for the class in Illustration and gave, as a problem to be reviewed and criticised, the illustration to be placed upon the cover of a phonograph album.

Among other activities of the year—in the class in Illustration, Mrs. Manning Lee of the Jack and Jill magazine, Curtis Publishing Co., was guest critic. The class this year entered two competitions and was successful in both, being awarded the first prize and all three honourable mentions for a Service Club mural sponsored by the Music Settlement School. Also, the highest award for a Christmas Card Design, sponsored by the Grenfell Association.

The Advertising Design Class was particularly weakened by the draft, because of the high percentage of men students. I would like, therefore, my report to have some bearing on what our students and graduates of this department are contributing to the war effort. It has been particularly gratifying to note the work done by a selected group from this class, stationed at Fort Monroe, in designing training films for different branches of the Service. Visual education has become a very important factor in war training. Another group is serving in the Graphics Division of the Office of War Information, two of whom have been appointed as Art Directors of that office.

The designing of the school catalogue each year is done by Mr. Ballinger and the students in the course in Advertising Design and I feel that the entire School is gratified that in the Art Directors Exhibition, held at the Museum, the catalogue was again a first prize winner. In the last three years, our catalogue has won two first prizes and one honourable mention as awarded by the judges of the Art Director Association.

A series of small, but highly exciting and stimulating exhibitions was planned and carried out by Arthur Williams during the school year. Each new exhibition was eagerly awaited by the student body. As these exhibitions were arranged with decided taste and discrimination, they formed a very definite part of our cultural programme. The exhibitions included the work of:

Paul Froelich	Water Colours and Prints
Sol Mednick and Ben Rose	Photographs
Paul Darrow	Water Colours
Libbie Lovett	Dimensional Design
Arthur Williams	Lettering
Morris Berd	Plant Forms

Old Valentines

The Evolution of the School Catalogue

Christmas Cards by Artists and Reproductions
of Christmas Paintings.

A bulletin issued recently by the Department of Public Instruction states—"We will need 400,000 more teachers if the schools are to play their proper part in the life of the nation. In Pennsylvania alone, not less than 4,000 too few teachers for both high and elementary schools is anticipated."

In order to meet this demand, we have changed from a five year to a four year accelerated course in Teacher Education. By careful study and adjustment, we were able to do this without sacrificing the essentials. The course still maintains a curriculum standard high in comparison with similar schools and still carries 30 s. c. more than required by the State. There is every indication that the course in Teacher Education, now under our own direction and staffed by our own faculty, is much more coordinated and efficient than formerly. While the war has taken its toll from the members of this class, we, nevertheless, graduated a class of 11 this June. They received the degree of Bachelor of Applied Arts in Education, having met all requirements as directed by the State Council of Education.

The Placement Service is now a well established department. During the past nine months, Dr. Thomas has handled 196 requests for persons to fill positions. This number does not include positions handled directly by the instructors. We had many more requests than we could fill.

The Stage Costume Department continues its work of serving outside requests. It is a busy department and its reputation for accurate information and service is continually growing. In addition to the regular school work, the department has designed and made costumes for the Philadelphia Opera Company. They worked on both the costumes and sets for the Show Shop, the Cosmopolitan Opera Co., a Ballet Carnival in Ardmore and the Ice Follies.

In collaboration with the Industrial Design Class, this department also worked on the prize winning St. Christopher Hospital Booth for the Emergency Aid Bazaar. The last service the department was called upon to give was a request from the Russian War Relief Pageant Committee, who requested costume drawings of Russian National Types. Twenty complete sets of drawings were made in colour. The Committee was enthusiastic and expressed their appreciation, stating that they were surprised and gratified at the historical accuracy and artistry of the drawings.

We are again indebted to the Museum for their coöperation and help in presenting our annual Fashion Show and Commencement Exercises in the beautiful surroundings of the West Foyer. We are deeply appreciative of this lovely setting, that adds so much to both these occasions.

This year we received a most welcome gift from Mr. Herbert Egmores, of Westing, Evans and Egmores, who, upon discontinuing their furniture fac-

tory, presented the School with a valuable collection of working furniture models, consisting of carvings, cabriole legs, turnings, etc. This collection is being carefully catalogued and will be of great value to us in our course in Interior and Furniture Design. We deeply appreciate this gift.

The Librarian of the school reports that 136 books were added to the Library—of which 107 were gifts. We acknowledge with deep appreciation, the gift of books and magazines from the following donors:

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PHILADELPHIA MUSEUM OF ART
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MR. ALLYN SHILLING
MR. EDWARD WARWICK
MRS. JOHN WINTERSTEEN

As the war grows in intensity and more and more professional schools and colleges are affected by withdrawal of students to enter the armed forces and defense jobs of our country, I find it difficult to plan for next September. Difficult, as so much will depend upon the number of students who will register in the fall. Due to the most careful planning and economy, we have come through this year without a deficit. In every possible way, we have cut down our overhead and general expenses. Again, I would repeat that the pursuit and study of art is essential, especially in this period of war and strife for "Art is an escape to a saner, more balanced world from which one comes back fortified with keener imagination, a renewed sense of proportion and the tolerance given by historical perspective."

The trained artist in the industrial arts is not only proving his worth in the war effort, but will be equally an important person in the post-war period.

This coming year, the school will again be faced with many problems and the same rigid economy will have to be pursued. It will be necessary in many instances, to curtail our educational activities rather than expand them. These problems have been presented to the Board of Trustees and the School will count upon their sympathetic understanding.

Respectfully submitted,

A handwritten signature in dark ink, reading "Edward Warwick". The signature is written in a cursive style with a large, stylized "E" and a long, sweeping flourish at the end.

Dean.

REPORT OF THE DEAN OF THE PHILADELPHIA TEXTILE INSTITUTE

TO THE PRESIDENT AND TRUSTEES OF THE PHILADELPHIA MUSEUM OF ART

The scholastic year just closed at the Philadelphia Textile Institute has presented the faculty with many problems—the constantly decreasing student body coupled with the tremendous increase of requests for assistance from industry have made it a very busy year.

Our home economics programme, whereby we offered two scholarships to the American Association of Home Economists (firms in the industry also contributed a number of scholarships), has closed very satisfactorily with three ladies completing the one-year curriculum in a very fine manner. J. P. Stevens Company, Pacific Mills, American Viscose Corporation, and the Celanese Corporation contributed two scholarships each, as did the Textile Institute, Forstmann Woolen Mills, Stroock & Company, and the Holmes Rug & Carpet Company contributed one scholarship each.

The Institute participated with the Inter-American Committee, headed by Mr. Nelson Rockefeller and with the New York City Committee for South American Development, and awarded three scholarships to South American students. These young men are from Bolivia, Peru, and Chile, and they have become so interested in our work that we have acceded to their request that their scholarships be continued during the coming year, since they all have excellent records.

We have also awarded one scholarship each year to the son or daughter of a Pennsylvania Railroad employee. There are a number of textile plants throughout the country that are cooperating with the Institute in the awarding of scholarships to the sons of employees in their particular community.

Also a scholarship to Philadelphia High School for Girls.

At the request of a group of home economics teachers and women in the textile industry, a seminar meeting was developed for their needs and these meetings were held at the Textile Institute each month during the winter. Approximately twenty-five women have continued this programme which has been very helpful and educational to the Institute as well as to those people who attended.

We received a request from the Philadelphia Quartermaster Depot for an in-training course for employees already at work in the laboratory of the Philadelphia Quartermaster Depot, and this course was developed with instruction being given three afternoons per week, two hours per day. The second course has practically been completed, and a third course will start this month. In addition to this programme, we received a request for a thirteen-weeks' training course for new employees, and this programme started on April 19th with twenty-one women in attendance. It is very probable that this course will be given a number of times until the needs of the Quartermaster Depot are taken care of.

In addition, we are at present setting up a four-weeks' training course for women at the Jeffersonville Quartermaster Depot. These women will be trained in the manufacture of cotton fabrics only, and will be used as inspectors by the Jeffersonville Depot.

We developed a Boy Scout Textile Merit Badge Course for the Philadelphia Area Council, and this course was given under the direction of Professor B. R. Koenig each Saturday, two hours per day, for a period of twelve weeks. This course was completed in a very satisfactory manner by the boys and we decided to award a scholarship to the young man who attained the highest grade.

We received a request from the Philadelphia Textile Manufacturers Association to develop a mending course for plants in the City, due to the extreme shortage of menders. This programme was developed in cooperation with several plants, and we completed two such courses training women for a very necessary job in war industries.

RESEARCH PROJECTS:

We have been slowly but surely developing a research atmosphere here at the Institute and have carried out a number of projects for various industries and individuals. Several experiments were run on aralac, a new casein fiber, for the Aralac Company; several tests were also run on another casein fiber for the Eastern Regional Laboratory of the U. S. Department of Agriculture, located in Wynmoore. We carried out a project on the spinning and weaving of feathers for Dr. Hardy of the Department of Agriculture stationed at Beltsville, Maryland.

We also have projects under way with the General Electric Company on an electric blanket; with the Rock River Woolen Mills of Janesville, Wisconsin, on an automobile fabric; with the Esmond Mills of Esmond, Rhode Island, on finishing loss, and with the Esmond Mills on the leno fabric for camouflage purposes; with the Quaker Chemical Products Corporation of Conshohocken, Pa., on organic compounds; with Givaudan-Delawanna, Inc., of New York, on a study of their compound G-4 for mildew-proofing purposes; with the Diaper Institute on the development of a new diaper fabric.

The Institute received a request from the Prison Industries Branch of the War Production Board to make a survey of the jute mill at San Quentin Prison in San Francisco. Professor D. V. Probasco and the writer went to San Francisco and spent a week making this survey and presented a report that was well received.

A previous request from the same organization asking that we design a cotton mill for the State Prison at McAllister, Oklahoma, was completed and submitted to the War Production Board.

The colored moving picture of the school was completed and is ready for distribution to industry, high schools, and others who might be interested in textile education.

Conferences with reference to membership in the Middle States Association of Colleges have been held with the proper authorities, and we want to pursue this matter further at the proper time in order that our Institution may eventually receive membership in this highly representative association.

The Regional Office No. 3 of the Wage Analysis Division of the U. S. Department of Labor requested a short training programme for people on their staff who collect wage certificates in the Philadelphia area. A group of twelve people were brought to the school for instruction on the various types of jobs in textile plants—this consisted of explanatory instruction.

We have had an unusually large number of visiting groups from high schools located in this immediate area, during the past few months. This is encouraging evidence of prospective publicity for the school, and we are very happy to see these groups come in and obtain a better picture of our programme on textile education.

CHANGES IN FACULTY:

Professor J. E. Goodavage reported to the Army on October 4th and was commissioned a Lieutenant in the Research and Development Branch of the Philadelphia Quartermaster Depot.

Mr. Robert B. Mitchell of the Wharton School of the University of Pennsylvania was engaged to teach our Textile Costing course for the fall semester.

In line with the reduction of our staff, due to the decrease in student body, a number of our faculty members have been given a leave of absence for the duration. Mr. Robert Pickens, Mr. Charles C. Wilson, Mr. D. V. Probasco, and Mr. Paul C. Beatty have been given a leave of absence for the duration and were placed with the American Viscose Corporation in their Research and Development laboratory at Marcus Hook, Pa. Professor L. DaCosta Ward of the Chemistry and Dyeing Department has also been given a leave of absence for the duration and he will be engaged in special war work with the Barnes Textile Associates of 10 High Street, Boston, Massachusetts.

FACULTY ACTIVITIES AND PLANT VISITS:

Professor John Naab, Head of the Cotton and Knitting Departments, spent three weeks at the Continental Mills here in Philadelphia, studying different types of knitting machines.

Professor L. D. Ward spent two months with the Philadelphia Quartermaster Depot doing research work in connection with the establishment of an accelerated test to determine the susceptibility of goods dyed with sulphur dyes to deterioration on storage.

Professor D. V. Probasco spent eleven weeks with the Millville Manufacturing Company, Millville, New Jersey, training labour and changing looms from one style of cloth to another.

Professor J. E. Goodavage spent several weeks on an inspection trip of laboratory printing and printing plants throughout the States of New York, New Jersey, Rhode Island, Massachusetts, and Connecticut.

Professor B. R. Koenig spent two weeks in the laboratory of the Department of Agriculture in Washington, D. C., for the purpose of familiarizing himself with the latest technique on fiber array and analysis.

Professor P. Theel was engaged in research work for the Philadelphia Quartermaster Depot on synthetic resin finishes, sulphur dye ageing tests, flameproofing substitutes, as well as confidential and restricted projects. He also attended the conference on spectroscopy at Massachusetts Institute of Technology and represented the school at the Federal Trade Commission hearings on colour practices, in New York.

The writer handled a number of arbitration cases for the Arkwright Mills in Fall River, Massachusetts, and for the Millville Manufacturing Company in Millville, New Jersey; also, the Mays Landing Water Power Company in Mays Landing, New Jersey.

The writer spent two weeks in the south and southwest visiting a number of research laboratories which included the following: U. S. Department of Agriculture Cotton Ginning Laboratory at Stoneville, Miss.; the Cotton Spinning Laboratory at Texas A. & M. College; the University of Texas; Texas Technological College; and the Southern Regional Laboratory at New Orleans, Louisiana.

The writer attended a number of Army-Navy "E" Awards among which are the following: Kent Manufacturing Company, Clifton Heights, Pa.; the Martin Dyeing & Finishing Company, Bridgeton, N. J.; Continental Mills here in Philadelphia; Masland Carpet Company, Carlisle, Pa.; Peerless Woolen Mills, Rossville, Georgia. Regular visits have been made to the machinery manufacturers such as: Saco-Lowell, Biddeford, Maine; Whitin Machine Works, Whitinsville, Mass.; and many others, in order to keep informed on new machinery developments.

The writer addressed the Foremen's Club of the Peppercell Manufacturing Company in Biddeford, Maine, in September.

A committee from the Textile Research Institute including the president, vice president, secretary, and the writer visited the Institute of Paper Chemistry at Appleton, Wisconsin; Armour Institute, and the Institute of Gas Technology in Chicago, and the Mellon Institute in Pittsburgh. This visit was made for the purpose of studying these research organizations and obtaining full information concerning their development, policies, the type of research handled, and the methods of handling each project. This visit and the information obtained has been invaluable in connection with the development of our research projects here at the Institute.

Many visits have been made by faculty and student body in connection with our regular classes. A faculty committee consisting of Professor Cox and Professor Ward has been making a study on the fabric collection at the Museum in order that the Museum and the schools might be brought closer together through this connection. Various museums in New York have been visited by this committee, and others are being contemplated.

Faculty committees have visited the laboratory of the United Merchants and Manufacturers in New York City and have attended many meetings of various textile associations.

Our librarian, Miss Rebecca Bonner, visited the research group of the Textile Foundation in Washington, the Textile Museum, and the Library of Congress in connection with the development of our library programme.

The writer addressed the Engineers' Club here in Philadelphia, addressed the Altrusa Club at a dinner meeting, and also addressed the home economics group at Teachers College, Columbia University, in New York. The writer also spoke at a luncheon meeting of the Frankford Exchange Club.

Professor Theel addressed the Lansdale High School seniors, and Professor Koenig spoke before a home economics group at Conwell Hall at Temple University.

The writer spent a week in the South with Mr. Theodore Hayward visiting Peerless Woolen Mills in Chattanooga, Tennessee, for the Army-Navy "E" Award; the Gainesville Cotton Mills and the New Holland Manufacturing Company at Gainesville, Georgia; the Judson Mills at Greenville, South Carolina; the Laurens Mill at Laurens, South Carolina; Pacolet Manufacturing Company at Pacolet, South Carolina; Excelsior Woolen Mills at Union, South Carolina; Beaumont Manufacturing Company at Spartanburg, South Carolina; the Drayton Mills at Spartanburg, South Carolina; and the Southern Worsted Company at Greenville, South Carolina. A number of these mills are interested in our scholarship programme and we obtained a promise of two scholarships from Peerless and four from the Deering Milliken Mills.

Professor Williamson completed a very successful project for the John Walther Manufacturing Company with regard to meeting specifications on government fabrics.

MEETINGS ATTENDED BY FACULTY AND DEAN:

The faculty has been well represented at the monthly meetings of the American Association of Textile Technologists in New York.

The writer attended the Industrial Relations Conference at Lake George in New York last July.

In August the writer attended the War Conference of the National Canvas Goods Manufacturers Association, and addressed the group on the activities of our school.

In October the writer attended a meeting of the National Association of Cotton Manufacturers in Boston, Massachusetts, and also attended the semi-annual meeting of the National Council of Textile School Deans in Boston, Massachusetts.

In October the writer addressed the Darby-Lansdowne Rotary Club on the textile industry in Philadelphia and its efforts in the war programme.

Professors Cox and Koenig attended a meeting of the Optical Society of America in New York on the standardization of colour methods.

The writer attended a meeting of the Philadelphia Wool and Textile Association here in the City, and this was their annual meeting; also, the writer attended a meeting of the Latin American Society in New York, together with our three South American scholarship students, concerning a programme on the textile industry in South America.

The writer served as chairman of the Planning Board of the Textile Technologists, and completed a programme for their association during the past year.

The writer attended various meetings in his capacity as a member of the "Crown" Tested Advisory Group of the American Viscose Corporation in New York City.

In January Professors Cox, Koenig, and Theel attended a lecture on the electron microscope at the Textile Chemists' Club in New York City. Professor Theel attended a meeting of the National Association of Finishers in New York City.

Professor Cross attended a meeting of the American Physical Society in New York.

The writer attended a meeting of the Southern Textile School Deans in Atlanta, Georgia, which was called by the Textile Foundation in February; later, they called a further meeting in New York in the latter part of February. The writer attended a meeting of the Executive Committee of the Textile Section of the American Society of Mechanical Engineers in March, of which committee he is a member.

The school was represented at the New York reception for Colonel Robert Brady and his staff of the Philadelphia Quartermaster Depot.

A meeting on the revision and improvement of our weave formation and fabric analysis, colour harmony and jacquard courses was held in New York, and some splendid work and improvements in this programme is coming out of the findings of this committee.

The writer attended the spring meeting of the Textile School Deans at Princeton University, which was held in April.

VISITING SPEAKERS:

Mr. Malcolm E. Campbell, in charge of the Research and Testing Division, Cotton Branch of the Department of Agriculture, addressed the student body and faculty concerning the work of their division.

Mr. Walter Krauss of the Merchandise Testing and Development Laboratory of Sears, Roebuck & Company, Chicago, Illinois, addressed the student body and faculty.

Our series of rayon lectures was held again this year with highly satisfactory results. The first lecture was given by Dr. Harold DeWitt Smith of the A. M. Tenney Associates, N. Y.; the second lecture was given by Dr. F. Bonnet of the American Viscose Corporation; the third was given by Mr. Rene Bouvet of the American Viscose Corporation; the fourth lecture was given by Mr. Heath Kennett of E. I. du Pont de Nemours & Co.; and the fifth and last was given by Dr. W. E. Coughlin of the Celanese Corporation of America.

In connection with our Textile Economics programme taught by Professor Herman E. Michl of the Wharton School, four speakers were presented to the class: the first speaker was Mr. T. Hoffman, a C. I. O. representative; the second and third speakers were Mr. Frank Levering and Mr. Johnson

of Eavenson & Levering Company; and the fourth and last speaker was Colonel Millard Brown, president of Continental Mills.

Mr. John R. Mason, vice president of the Millville Manufacturing Company, spent a day at the school in connection with our textile costing programme, giving an explanation of the standard cost control as used by their company. This programme was in connection with the cost course taught by Professor Ward France, and a number of plant visits were carried out in connection with this programme. The entire class visited Continental Mills, Delta Dyeing and Finishing Company, and Hart & Foster, and at each plant the president or comptroller explained their entire costing system to the group. This is one of the finest and most interesting developments we have carried out in education this year, and we believe it has been highly satisfactory.

CONTRIBUTIONS:

The American Association of Textile Chemists and Colourists in the Philadelphia Section made a contribution of \$250.00 for the purchase of a piece of equipment for the Textile Institute. A MacBeth Colour Lamp was the item decided upon by the Chemistry and Dyeing Department, and this equipment has been received and installed.

The Mays Landing Water Power Company donated a cotton warper, six section beams, and a thousand spools.

The West Point Manufacturing Company donated two beams of cotton yarn for our new towel loom.

The Rhode Island Electrical Warp Stop Motion Company of Pawtucket, Rhode Island, donated two electrical warp stop motions for looms in our weave room.

The Whitin Machine Works of Whitinsville, Massachusetts, donated gears for our new cotton equipment, amounting to approximately \$1,000.00.

Mr. Frederic Knecht of the Walser Manufacturing Company, Clifton, New Jersey, donated one Wildman Spring Needle Knitting Machine with six feeds and the latest yarn compensator attachment, and this is valued at about \$2,000.00.

APPROPRIATIONS:

An inspection trip and luncheon was held for members of the City Council, and we were successful in obtaining an appropriation of \$25,000 per year from the City of Philadelphia. We hope and believe that this appropriation will be renewed from year to year. A similar inspection trip and luncheon was given for members of the State Legislature on two occasions, and the biennial appropriation from the State of Pennsylvania was increased from \$90,000 to \$150,000 for the two schools.

As a further means of taking care of the financial needs of the school, due to the tremendous decrease in student body, a sustaining fund was raised from the textile industry largely through the efforts of Mr. Stanley Bowers, vice president of Continental Mills here in the City, and Mr. Russell C. Osborne of Rider-Osborne-Devine, Inc., also in the city of Philadelphia. A list of contributors to this sustaining fund and their contributions is attached hereto.

LIBRARY:

It has been encouraging during the past year to find that more and more people are using the Library. A card catalog and other files are being set up in order that the books may be made more accessible to the users. Statistics kept during the year give a brief picture of the Library and its activities: additions—391 books and 411 pamphlets; circulation—940 books, 95 pamphlets, and 427 periodicals.

Of the 391 books added in the school year, 346 of them have been purchased and approximately 45 have been gifts. About 250 of the pamphlets added to the collection had been previously donated to the Library, the remainder of 161 having been received as gifts this year. We are grateful to the following people for these donations to the Library:

MR. RICHARD S. COX	MR. HERMAN E. MICHL
MR. DONALD W. CRAIG	MR. JOHN NAAB
MR. J. HOLLIE CROSS	MR. ARTHUR C. STIFEL
MR. MAX GRUNSTEIN (student)	MR. EDWIN WILKINSON
DR. MILTON HARRIS	LT. COL. S. J. KENNEDY
MR. A. D. KELLY	HAVERFORD COLLEGE LIBRARY
MR. GASPAR MELKONIAN (student)	TEMPLE UNIVERSITY LIBRARY

At the present time the Library includes approximately 2,400 volumes and is receiving some 97 periodicals currently. There are 750 lantern slides and in addition to these there are 188 sample books of English and some French fabrics. These volumes are a valuable part of the Library as well as being an important source to the textile industry.

DONATIONS:

We are grateful to the following for donating yarns, supplies, machinery and advertising space:

ALLIED CHEMICAL & DYE CORPORATION, New York City
AMERICAN ASSOCIATION OF TEXTILE CHEMISTS & COLORISTS, New York
AMERICAN VISCOSE CORPORATION, Marcus Hook, Pa.
AMERICAN VISCOSE CORPORATION, Parkersburg, West Virginia
AMERICAN VISCOSE CORPORATION, Wilmington, Delaware
AMERICAN WOOL AND COTTON REPORTER, Boston, Massachusetts
ARMSTRONG CORK COMPANY, Lancaster, Pa.
ARALAC, INCORPORATED, New York City
ARNOLD, HOFFMAN AND COMPANY, INC., Philadelphia
JAMES H. BILLINGTON COMPANY, Philadelphia
BOONTON MOLDING COMPANY
BOWEN-HUNTER BOBBIN COMPANY, East Corinth, Vermont
JACOB BRODSKY & SONS, Philadelphia
H. W. BUTTERWORTH & SONS COMPANY, Philadelphia
CALCO CHEMICAL DIVISION, AMERICAN CYANAMID CO., Bound Brook, N. J.
CANADIAN TEXTILE JOURNAL, Montreal, Canada
CIBA COMPANY, New York City
COTTON MAGAZINE, Atlanta, Georgia
DAILY NEWS RECORD, New York City
E. I. DU PONT DE NEMOURS & COMPANY, Wilmington, Delaware
EDERER, INCORPORATED, Philadelphia
FIBER & FABRIC, Cambridge, Massachusetts
FORSTMANN WOOLEN COMPANY, Passaic, New Jersey
GENERAL CHEMICAL COMPANY, New York City
GENERAL DYESTUFF CORPORATION, Philadelphia
GEORGE S. HARWOOD & SON, Worcester, Massachusetts
HART AND FOSTER, Philadelphia

I. J. HORSTMANN & SONS WOOL COMPANY, Philadelphia
 RODNEY HUNT MACHINE COMPANY, Orange, Massachusetts
 CYRIL JOHNSON WOOLEN COMPANY, Stafford Springs, Connecticut
 JOURNAL OF COMMERCE, New York City
 FREDERIC KNECHT, Clifton, New Jersey
 LAUREL SOAP MANUFACTURING COMPANY, Philadelphia
 MAYS LANDING WATER POWER COMPANY, Mays Landing, New Jersey
 MERION WORSTED MILLS, West Conshohocken, Pa.
 NATIONAL ASSOCIATION OF COTTON MANUFACTURERS, Boston, Mass.
 OLD RELIABLE SUPPLY & EQUIPMENT COMPANY, INC., Camden, N. J.
 RAYON TEXTILE MONTHLY, New York City
 RHODE ISLAND WARP STOP EQUIPMENT COMPANY, Pawtucket, R. I.
 SILK AND RAYON MAGAZINE, New York City
 STEEL HEDDLE MANUFACTURING COMPANY, Philadelphia
 MORRIS F. STEINBERGER, New York City
 S. STROOCK AND COMPANY, New York City
 SYLVANIA INDUSTRIAL CORPORATION, Fredericksburg, Virginia
 TEXTILE WORLD MAGAZINE, New York City
 UNITED STATES TESTING COMPANY, Hoboken, New Jersey
 WALKER MANUFACTURING COMPANY, Philadelphia
 WALTHER MANUFACTURING COMPANY, Philadelphia
 WAUCANTUCK MILLS, Uxbridge, Mass.
 WEST POINT MANUFACTURING COMPANY, West Point, Georgia
 WHITIN MACHINE WORKS, Whitinsville, Massachusetts

In closing this third and final annual report of the writer, due to the fact that I am leaving the Institute to accept a position as Director of Research with the West Point Manufacturing Company, I want to take this opportunity to express my deep appreciation for the splendid work of the faculty and staff at the Institute, for the fine cooperation and spirit of helpfulness of my associates in the Art School and the Museum, together with the entire executive group of the corporation. It has been a great privilege to work with you for the past three years, and I shall always prize very highly the friendships it has been my privilege to make. You may be sure that I will always feel very close to the Institute and the corporate family.

Respectfully submitted,



Dean.

CONTRIBUTIONS

Philadelphia Textile Institute Sustaining Fund

Aberle, Inc.	\$ 100.00
Frederic H. Barth	300.00
Brehm & Stehle	100.00
Cabin Crafts	1,000.00
Continental Mills	1,000.00
A. Vinton Clarke	200.00
Darlington Fabrics	1,000.00
Dearnley Brothers	250.00
Delta Finishing Company	1,000.00
Eavenson & Levering Company	1,000.00
Ederer, Inc.	500.00
Edgewater Dyeing & Finishing Company	200.00
Erwin Yarn Company	100.00
Frankford Worsted Company	250.00
Franklin Process Company	100.00
French Fabrics Company	100.00
R. and A. J. Gilmour Company	200.00
Globe Dye Works	200.00
William H. Grundy Company, Inc.	1,000.00
Hart and Foster	1,000.00
Hardwick & Magee Company	50.00
T. A. Harris Company	100.00
Horrocks and Brother	100.00
Hyde-Rakestraw Company	100.00
Kennedy and Britt	100.00
Kent Manufacturing Company	250.00
Walter E. Knipe & Sons Company	200.00
Krout and Fite Company	250.00
William C. Marshall	25.00
Master Dyers Association	500.00
William Maurer	100.00
Clarence L. Meyers Company	200.00
Millville Manufacturing Company	2,000.00
National Spinning Company	25.00
Nicetown Dye Works	500.00
No-Mend Hosiery Company	750.00
Philadelphia Wool Scouring Company	250.00

Proctor and Schwartz, Inc.	\$ 1,000.00
Prudential Worsted Company	250.00
Rider-Osborne-Devine, Inc.	500.00
S. & M. Dye Works	500.00
Schell-Longstreth & Company	200.00
John Stewart	50.00
Vernon Textile Company	100.00
Charles J. Webb Sons Company, Inc.	500.00
William Whitman Company	100.00
Frank W. Winne & Son, Inc.	200.00
	<hr/>
Total	\$18,300.00

REPORT OF THE ASSOCIATE COMMITTEE OF WOMEN TO THE PRESIDENT AND BOARD OF TRUSTEES

I hereby present the Fifty-fifth Annual Report of the Associate Committee of Women of the Philadelphia Museum of Art.

With profound sorrow we record the deaths of Mrs. Frank Thorne Patterson and of Mrs. John D. McIlhenny. Mrs. Patterson became a member of the Associate Committee of Women in 1909. She became Vice-President in 1914 and in 1926 was elected President. On her retirement after seven years of faithful service, she was made Honorary Vice-President and in 1934 Honorary President. She held this distinction at the time of her death.

Mrs. McIlhenny became a member of the Committee in 1926. Her generosity and faithful service will long be remembered by her fellow members.

With deep regret we record the resignation of Mrs. John T. Dorrance. The Committee had the pleasure of adding to their membership Mrs. Moncure Biddle.

In December Miss Marinden, the matron of the Student League House, died very suddenly. The position has since been filled by a very able person who will "Carry on" in a very efficient manner.

The Committee again has financially assisted a number of students to continue their education. A number of noteworthy items have been donated to the Properties Department as well as gifts of books and magazines to the library. Money contributed for prizes awarded at Commencement to worthy students was gratefully received by the schools.

A most enjoyable meeting was held at the Museum. A number of the members accepted the invitation of Mrs. Wintersteen to stay for luncheon.

Members of the Committee were very interested in the reports of the Dean of the School of Industrial Art and the Dean of the Philadelphia Textile Institute and were encouraged by their plans for the post-war period.

The war has struck cruel blows to both the schools. Departments have had to curtail many of their activities because both instructors and students have been called to the service.

We sincerely hope the time will shortly arrive when all departments can take up their activities and continue their usefulness to the industries of the City, the State and to the Nation.

The Museum has continued its public usefulness. Indeed many men and women in the service of our country have found enjoyment and pleasure in their visits.

Respectfully submitted,

Page Randolph Platt

Corresponding Secretary.

June 14, 1943.

REPORT OF THE TREASURER

TO THE PRESIDENT AND BOARD OF TRUSTEES

During the past fiscal year, the Corporation has faced situations of the greatest gravity. The Federal Government closed its project covering construction at the Philadelphia Museum of Art; also, for service rendered at our various museums. Both the School of Industrial Art and the Philadelphia Textile Institute, in common with all educational institutions of advanced training, have experienced the whittling effects of the war on student enrollment.

MUSEUMS

The Director has pointed out in his report the accomplishments under Federal grants for construction. This work was so well planned by the Museum that upon cessation of the Federal grants little unfinished work remained that could not be completed by our own forces without serious financial burdens on the Corporation.

We are happy to report that when the Federal grants for services at the Museum terminated, the Mayor and City Council of Philadelphia patriotically increased their appropriation for the care and maintenance of Art Museums by an amount which permitted us to engage additional guards and attendants to safeguard the Museums and enable them to remain open to the public. Prospective donors of works of art may feel assured that the local authorities will do their part in helping to keep the Art Museums open for the public's future education and enjoyment.

SCHOOLS

As most of the students of our Schools are of an age subject to the draft, many have been inducted into war service. This has reduced the attendance of the day classes of the School of Industrial Art from a normal of 560 to approximately 235—nearly all girls. The Philadelphia Textile Institute suffered still more seriously. Their students are mostly men, so their normal roll of about 150 day students has been reduced to about 46. Night classes in both Schools likewise suffered.

Fortunately, the Governor of the Commonwealth, with laudable foresight, recognized this condition throughout the State, and recommended to the State Legislature an increase in the biennium appropriation to the Schools

which, while valuing the Schools' contribution to the industries of the State, could not meet entirely the loss of income from tuition fees. The Mayor and City Council of Philadelphia also assisted by restoring half of the appropriation formerly received by the Schools which had been discontinued since 1931.

The Philadelphia Textile Institute has a strong and loyal body of alumni, many filling high positions in the textile industry long and closely identified with Philadelphia and the entire State. The field occupied by the Institute and its value to the textile industry—second in importance in this State only to the steel industry—are well recognized. The balancing of the Institute's current budget was made possible by a generous fund which was subscribed by friends in the industry.

COMMITTEE ON FINANCE

The Corporation's portfolio has received the same careful and assiduous attention it has always enjoyed from the Committee on Finance. The Corporation has reason to feel that this Committee, under its present Chairman, has done a signal service. It has constantly raised the standards of investments to higher levels. At the same time, it has obtained, consistent with reasonable safety, a relatively high return from our invested funds.

Respectfully submitted,


Treasurer.

June 14, 1943.

FINANCIAL STATEMENT

FOR THE FISCAL YEAR ENDED MAY 31, 1943

GENERAL FUND

RECEIPTS

State of Pennsylvania	\$ 33,750.00	
City of Philadelphia	187,503.52	
Contribution for Maintenance and Research	42,955.94	
Income Endowment and Unrestricted Funds	48,578.07	
Membership Dues	12,480.00	
Tuition Fees	110,149.95	
	<hr/>	\$435,417.48
Due from State of Pennsylvania		11,250.00
Due from City of Philadelphia		2,083.33
*Excess of Expenditures		28,037.18
		<hr/>
		\$476,787.99

EXPENDITURES

Schools	\$231,737.41	
Museum	223,670.25	
Administration	21,380.33	
	<hr/>	\$476,787.99
		<hr/>

*This excess of expenditures has been met by contributions and pledges.

*ASSETS AND LIABILITIES

ASSETS

Cash in Bank	\$105,820.19	
Cash on Hand	250.00	
	<hr/>	\$ 106,070.19
Restricted Income Invested		41,000.00
Real Estate (Cost)	550,778.99	
Less Mortgage Loans	435,000.00	
	<hr/>	115,778.99
Investments (Book Value)		1,831,232.85
Due from State of Pennsylvania		11,250.00
Due from City of Philadelphia		2,083.33
	<hr/>	\$2,107,415.36
Balance		217,526.31
		<hr/>
		<u>\$2,324,941.67</u>

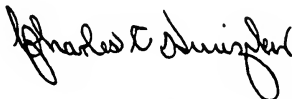
LIABILITIES

Endowment and Restricted Funds	\$1,924,364.20	
Sundry Non-operating Accounts	203,577.47	
Loans from Museum Funds	197,000.00	
	<hr/>	\$2,324,941.67
		<hr/>

*The values of the Art Collections are not included in this statement.

We have made an audit of the books and records of the Philadelphia Museum of Art, for the fiscal year ended May 31st, 1943, and hereby certify that the foregoing Financial Statement and Statement of Assets and Liabilities, correctly set forth the operations, and the financial position of the Institute, respectively for the period under review.

Yours very truly,



Certified Public Accountant.

June 9th, 1943.

MEMBERSHIP

CLASSIFICATION OF MEMBERS

Benefactors, who contribute or bequeath \$25,000 or more to the Corporation.

Patrons, who contribute or bequeath \$5,000 to the Corporation.

Fellows, who contribute \$1,000 at one time.

Life Members, who contribute \$500 at one time.

Associates, who contribute \$250 a year.

Sustaining Members, who contribute \$100 a year.

Contributing Members, who contribute \$25 a year.

Annual Members, who contribute \$10 a year.

Any person may be elected a Benefactor, Patron, Fellow or Life Member, who shall have made a gift to an amount requisite for admission to the respective class, and an Honorary Benefactor, Honorary Patron or Honorary Fellow, who shall have made a loan of an important work of art or collection of a value equal to the gift of the corresponding class of members of the Corporation.

Benefactors, Patrons, Fellows, and Life Members are not liable to annual dues.

MEMBERS OF THE CORPORATION

Benefactors, Patrons and Fellows are enrolled in perpetuity. The names of those deceased are indicated by italics.

BENEFACTORS

<i>BAUGH, MARGARET L.</i>	<i>LUDINGTON, CHARLES H.</i>
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<i>BROCK, ALICE G.</i>	MARTIN, JOHN C.
CARNEGIE CORPORATION	<i>McILHENNY, JOHN D.</i>
CHANDLER, PERCY M.	<i>McILHENNY, MRS. JOHN D.</i>
CLARK, EDWARD W.	<i>McLEAN, WILLIAM L.</i>
<i>CURTIS, CYRUS H. K.</i>	<i>MOORE, CLARA J.</i>
<i>DARLEY, FRANCIS F. S.</i>	<i>MORRIS, JOHN T.</i>
<i>DOLFINGER, HENRY</i>	<i>MORRIS, LYDIA THOMPSON</i>
DORRANCE, MRS. JOHN T.	PILLING, WILLIAM S.
<i>EAKINS, SUSAN MACDOWELL</i>	<i>RICE, ELEANOR ELKINS</i>
ELKINS, WILLIAM M.	<i>ROBINETTE, EDWARD B.</i>
<i>ELY, ANNA W.</i>	ROCKEFELLER, JOHN D., JR.
FAHNESTOCK, MRS. WILLIAM	ROSENWALD, LESSING J.
<i>FRISHMUTH, SARAH S.</i>	<i>SHIPPEN, ELIZABETH SWIFT</i>
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GIBSON, MARY K.	SINKLER, MRS. WHARTON
<i>HARDING, DOROTHEA BARNEY</i>	STOKES, J. STODGELL
<i>HARVEY, R. WISTAR</i>	<i>STOTESBURY, EDWARD T.</i>
<i>HELME, WILLIAM E.</i>	STOTESBURY, MRS. EDWARD T.
<i>HENRY, SARAH H.</i>	TAYLOR, ROLAND L.
<i>HOWELL, ANNA HAZEN</i>	<i>TEMPLE, JOSEPH E.</i>
<i>HOWELL, EDWARD I. H.</i>	<i>WARDEN, WILLIAM G.</i>
JANNEY, WALTER C.	<i>WEIGHTMAN, WILLIAM</i>
<i>JENKS, JOHN STORY</i>	<i>WHITNEY, GERTRUDE VANDERBILT</i>
JOHNSON, ELDRIDGE REEVES	WIDENER, GEORGE D.
<i>KEEHMLE, M. THERESA</i>	<i>WILLIAMS, MARY ADELINE</i>
LEA, MRS. CHARLES M.	<i>WOOD, WILLIAM</i>
LOEB, HOWARD A.	WOODWARD, GEORGE
<i>LORIMER, GEORGE HORACE</i>	WOODWARD, MRS. GEORGE
<i>LORIMER, ALMA V.</i>	ZIMBALIST, MRS. EFREM

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DIXON, MRS. WIDENER	WHITE, SAMUEL S., 3RD
GALLATIN, ALBERT EUGENE	WILLIAMS, MRS. CHARLES F.
GARVAN, MRS. FRANCIS P.	

PATRONS

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BLANCHARD, HARRIET
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BROWN, HENRY I.
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BROWNING, MRS. EDWARD
BUSCH, HENRY PAUL
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CHESTON, MRS. RADCLIFFE, JR.
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COLLINS, MRS. PHILIP S.
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DAVIS, BERNARD
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DOLAN, THOMAS
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DREXEL, F. A.
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FLAGG, STANLEY GRISWOLD
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FOSTER, FRANK B.
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GIBSON, HENRY C.
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HELME, EDITH B.
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KENT, MRS. A. ATWATER
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LEA, HENRY C.
LEA, NINA
LEIPER, MRS. JAMES G., JR.
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LIPPINCOTT, AGNES
LIPPINCOTT, WALTER
LORIMER, G. BURFORD
LORIMER, GRAEME

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MCCLATCHY, JOHN H.	SEELER MARTHA P. L.
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PECK, MRS. STAUNTON B.	TYSON, MRS. CARROLL S.
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PURVES, ELIZABETH GILKISON	WISTER, SARAH TYLER
REA, SAMUEL	WOLF, MORRIS
REA, MARY BLACK	

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MCCARTHY, MRS. DANIEL J.	STOUT, C. FREDERICK C.
NUMISMATIC AND ANTIQUARIAN SOCIETY OF PHILADELPHIA	STOUT, MRS. C. FREDERICK C.
	WIDENER, JOSEPH E.

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BIDDLE, MRS. MONCURE
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BLAIR, ANNA S. B.
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BOYD, WILLIAM
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BROWN, MILLARD D.
BRUBAKER, EDITH B.
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CARTER, CORNELIA R.
CASSATT, GARDNER
CASSATT, ROBERT K.
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COXE, MRS. HENRY BRINTON
CRANE, T. I.
CRANE, CHARLOTTE A. W.
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DIXON, FANNIE G.
DODGE, MRS. JAMES MAPES
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DUPONT, HENRY F.
DUPONT, LAMMOT
DUPONT, PIERRE S.
DUPONT, MRS. PIERRE S.
DUPONT, MRS. WILLIAM K.
EARLE, CATHERINE H. F.
EAVENSON, ALBAN
EISENLOHR, CHARLES J.
EVANS, LENA CADWALADER
EVANS, RALPH B.
FELS, SAMUEL S.
FISHER, EDITH T.
FLAGG, ELISE W.
FOX, L. WEBSTER
FRAZIER, GEORGE HARRISON
FRAZIER, MRS. GEORGE HARRISON
FRY, WILFRED W.
FULLER, MRS. SARA K.
FULLER, WALTER D.
FULLER, MRS. WILLIAM A. M.
GATES, THOMAS S.
GEST, WILLIAM P.
GIBBONS, WILLIAM J.
GIBSON, MRS. HENRY C.
GOODHART, HOWARD L.
GREENFIELD, ALBERT M.
GRISWOLD, MRS. FRANK TRACEY
GROOME, AGNES P. R.

FELLOWS (Continued)

HALLAHAN, WALTER J.
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 HART, MARY M.
 HART, STANLEY H.
 HATFIELD, HENRY REED
 HELM, MACKINLEY
 HENSON, EDWARD F.
 HEPBURN, MRS. PHILIP R.
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 HINCHMAN, MARGARETTA S.
 HOCKLEY, AMELIA D.
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 HOPKINSON, EDWARD
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 HORNER, SAMUEL, JR.
 HOWE, GEORGE
 HUBBARD, THEODORA KIMBALL
 HUFF, HENRIETTA B.
 HUMPHREYS, LETITIA
 HUNT, REBECCA MANDEVILLE
 ROZET
 HUTCHINSON, MRS. JOSEPH B.
 HUTCHINSON, SYDNEY E.
 INGERSOLL, ANNA WARREN
 INGERSOLL, HENRY MCKEAN
 INGERSOLL, MRS. R. STURGIS
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 JAYNE, HORACE H. F.
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 JOHNSON, MARY WARNER
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 KUEHNLE, C. ALBERT
 KURTZ, WILLIAM FULTON
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 LEE, HENRY LIVINGSTON
 LEEDS, MORRIS E.
 LIPPINCOTT, J. BERTRAM
 LIPPINCOTT, JOANNA W.
 LOEB, ARTHUR

LOO, C. T.
 LOUCHHEIM, JEROME H.
 MANSURE, EDMUND L.
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 MASON, JOHN H., SR.
 MASON, REBECCA P. STEVENSON
 MASTBAUM, MRS. JULES
 MCCREARY, KATE R.
 MCFADDEN, J. FRANKLIN
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 MCILHENNY, HENRY P.
 MCILHENNY, SELINA B.
 MCLEAN, MRS. ROBERT
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 MOSS, ANNA HUNTER
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 MUNSON, MRS. GEORGE S.
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 PEPPER, HENRIETTA DALLAS
 PEW, J. HOWARD
 POHLERS, RICHARD
 PRICE, MRS. ELI KIRK
 PRICE, WARWICK JAMES
 PRIME, MRS. ALFRED C.
 RANDOLPH, ANNA
 REATH, MARY MORRIS
 REBMANN, GODFREY
 REBMANN, MRS. GODFREY

FELLOWS (Continued)

<i>REIFSNYDER, HOWARD</i>	<i>STRAWBRIDGE, FREDERIC H.</i>
<i>REILLY, GEORGE</i>	<i>STRAWBRIDGE, MRS. FREDERIC H.</i>
<i>RHOADS, CHARLES J.</i>	<i>SULLIVAN, JOHN J.</i>
<i>RHOADS, MRS. CHARLES J.</i>	<i>SWEET, CHARLES A.</i>
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<i>ROBERTS, MRS. G. BRINTON</i>	<i>THOMSON, MRS. FRANK GRAHAM</i>
<i>ROBINS, THOMAS</i>	<i>THOMSON, WALTER S.</i>
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<i>ROOSEVELT, NICHOLAS G.</i>	<i>TUBIZE ARTIFICIAL SILK CO.</i>
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<i>ROSENBAACH, PHILIP H.</i>	<i>VAN DYKE, JOHN W.</i>
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<i>SANTA EULALIA, COUNTESS ELIZ- ABETH DE</i>	<i>VAUX, FRANCES CRAMP</i>
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<i>SINKLER, MRS. JAMES M. R.</i>	<i>WILLIAMS, DAVID E.</i>
<i>SMITH, LEWIS LAWRENCE</i>	<i>WILLIAMS, JOHN B.</i>
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<i>STOKES, MRS. J. STOGDELL</i>	<i>ZIMMERMANN, JOHN E.</i>

HONORARY FELLOWS

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<i>HAYWARD, NATHAN</i>	<i>SOCIETY OF THE SONS OF ST. GEORGE</i>
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<i>KUHN, C. HARTMAN</i>	<i>WELLS, HELEN DOUW</i>
<i>LEA, VAN ANTWERP</i>	<i>WILLIAMS, MRS. JOHN S.</i>
<i>NEWBOLD, CLEMENT B.</i>	<i>WISTER, FRANCES A.</i>

LIFE MEMBERS

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<i>BARNEY, CHARLES D.</i>	<i>BEARDWOOD, MRS. JOSEPH T.</i>

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 BLOCK, GORDON A. JR.
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 BOGER & CRAWFORD
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 BOWER, WILLIAM H.
 BRAZIER, E. JOSEPHINE
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 COLLINS, ALFRED M.
 COPE, CAROLINE E.
 CROSBY, EVERETT U.
 D'ASCENZO, NICOLA
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 DE LA COUR, MRS. J. CARL
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 DU PONT, MRS. HENRY BELIN

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 EVANS, MRS. THOMAS
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 GEYELIN, MRS. EMILE C.
 GOWEN, JAMES E.
 GREENE, MRS. WILLIAM HOUSTON
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 GROVES, MRS. F. STANLEY
 HALSTEAD, MRS. DAVID
 HARRISON, HENRY NORRIS
 HARRISON, JOHN, JR.
 HARVEY, J. S. C.
 HARVEY, MRS. J. S. C.
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 HINCHMAN, ANNE
 HOFFMAN, MRS. J. OGDEN
 HOLTON, J. S. W.
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 INGERSOLL, CHARLES JARED
 IRWIN, H. DEWITT
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 JOHNSON, HERBERT
 JOHNSON, R. WINDER
 JORDAN, MRS. FREDERICK
 KEEN, FLORENCE
 KLEBANSKY, MRS. WOLF
 KOHN, HARRY E.
 KOHN, IRVING

LIFE MEMBERS (Continued)

KOHN, MRS. ISIDORE	ROBBINS, GEORGE A.
KOLB, SARAH E.	ROBERTS, GEORGE BRINTON
KRUMBHAAR, MRS. EDWARD B.	ROBINS, MRS. THOMAS
LEISENRING, EDWARD B.	ROSSMASSLER, WALTER H.
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LOEB, MRS. HERMAN	SCHOETTLE, EDWIN J.
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MACCOY, MRS. W. LOGAN	SMITH, MRS. LEWIS LAWRENCE
MACNEILL, WILLIAM	STEEL HEDDLE MFG. CO.
MADEIRA, LOUIS C. & SONS	STEELE, JOSEPH M.
MADEIRA, PERCY C., JR.	STOKES, MRS. HORACE
MARTIN, SYDNEY E.	SUPPLEE-WILLS-JONES MILK CO.
MASON, JANE GRAHAM	SUTRO, PAUL E.
MATTEOSIAN, MRS. HERANT BARON	SYKES BROTHERS, INC.
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 Martin, E. Gwen
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FORM OF BEQUEST OF PERSONALTY

I give and bequeath unto the PHILADELPHIA MUSEUM OF ART the sum of.....dollars, free of all taxes.

.....

WITNESSES.....

.....

FORM OF DEVISE OF REAL ESTATE

I give and devise unto the PHILADELPHIA MUSEUM OF ART all that certain (*here insert a description of the property*) free of all taxes.

.....

WITNESSES.....

.....

FORM OF SUBSCRIPTION

Enclosed please find cheque for

Annual Member	\$10 a year
Contributing Member	\$25 a year
Sustaining Member	\$100 a year
Associate	\$250 a year
Life Member	\$500 at one time
Fellow	\$1,000 at one time
Patron	\$5,000 or more
Benefactor	\$25,000 or more

The Museum Bulletin and notifications of special exhibitions and Museum events and School lectures may be sent to

Name.....

Address.....

Gifts or bequests for either the Museum or the School should be made to the PHILADELPHIA MUSEUM OF ART.

Philadelphia Museum of Art



*All passes, art alone
Enduring stays with us;
The bust outlasts the throne,
The coin, Tiberius.*

**SIXTY-EIGHTH ANNUAL REPORT
OF THE
PHILADELPHIA MUSEUM OF ART
FOR THE YEAR ENDED MAY 31, 1944
WITH THE LIST OF MEMBERS**



PHILADELPHIA • 1944



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Dean Emeritus
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Instructor in Dyeing
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Diploma—Philadelphia Textile Institute
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M.B.A., University of Pennsylvania
Lecturer on History
- BERNARD R. KOENIG**
Diploma—Philadelphia Textile Institute
Assistant Professor in Charge of Jacquard and Color
- JOHN LINTON, III**
Instructor in Dyeing
- WILLIAM A. MCLAIN**
Philadelphia Textile Institute
Professor in Charge of Hand Weaving, Plain and Dobby Weaving
- RICHARD R. MEAD**
A.B., University of Pennsylvania
Ph.D., University of Pennsylvania
Lecturer on Marketing
- ***HERMAN E. MICHL**
B.S. in Economics, University of Pennsylvania
Lecturer on Economics
- JOHN NAAB**
Philadelphia Textile Institute
Professor in Charge of Cotton Yarn Manufacture and Knitting
- ***ROBERT C. PICKENS**
Diploma—Philadelphia Textile Institute
Instructor in Chemistry and Dyeing
- ***DENZIL V. PROBASCO**
B.S. in Textile Engineering, Texas Technological College
Assistant Professor of Plain and Dobby Weaving
- PERCIVAL THEEL**
B.S. in Chemistry, University of Pennsylvania
Professor in Charge of Chemistry, Dyeing and Printing
- KLAUS SCHOCKEN**
Ph.D., University of Berlin
Assistant Professor in Physics, Mathematics and Textile Testing
- E. BRUCE THOMAS**
A.B., Franklin & Marshall
M.A., Franklin & Marshall
Ed.D., Temple University
Instructor in Psychology, History and English
- EDWARD A. WALTON**
Diploma—School of Industrial Art
Instructor in Engineering Drawing
- ***L. DA COSTA WARD**
Diploma—Philadelphia Textile Institute
Associate Professor of Chemistry and Dyeing
- JULIUS ZIEGET**
C.E., Cornell University
L.L.B., University of Maryland
Instructor in Mechanical Drawing

*Loaned to Industry or Serving in the Armed Forces for Duration.

REPORT OF THE BOARD OF TRUSTEES TO THE MEMBERS OF THE PHILADELPHIA MUSEUM OF ART

LADIES AND GENTLEMEN:

The year under review was made a distinguished one by achievements in many aspects of the Museum's work. Our accommodations were increased by the finishing of numerous additional galleries and, above all, by the completion and opening of the drawing room from Lansdowne House, installed with superb Adam furniture from the Lorimer Collection and portraits from the Stotesbury Collection.

The gift of collections continued with the receipt, from their heirs, of interesting groups of paintings selected from those assembled by the late Roland L. Taylor and Alex Simpson, Jr., of a very comprehensive series of wax medallions, given by Mrs. Edgar Munson, and above all by the immense body of Chinese crystals, jades, porcelains and other objects formed by Major General and Mrs. William Crozier, which are being installed in five galleries for opening next Fall. Likewise of great value, both intrinsically and for the history of modern art, is the extensive selection of paintings, sculpture, prints and photographs lent for an indefinite term from the collection of Alfred Stieglitz.

Individual gifts include such outstanding works as the two Gobelin tapestries from the Don Quixote series from Mrs. Widener Dixon, the Cézanne watercolor and other paintings from A. E. Gallatin, among many others detailed in the report of the Director.

Our purchases were concentrated especially in the field of Italian decorative art, where we secured from the collections of the late Clarence Mackay and Mortimer Schiff four famous Gothic and Renaissance cassoni and the superb garniture of majolic vases formerly in the Rothschild collection.

The Gallatin Collection, the McIlhenny Collection, among works received in previous years, have now been incorporated in the main galleries of the Museum, bringing enrichment to the display of the history of art and particularly to the representation of contemporary art.

Rarely have we held a more notable series of exhibitions, headed by those of paintings from the Chester Dale Collection, of decorative arts and

rugs from the McIlhenny Collection, and of works celebrating the centennial of Thomas Eakins.

The number of visitors recovered sharply from its wartime losses, being approximately half a million.

The Museum's two schools—the School of Industrial Art and the Philadelphia Textile Institute—have had another year of struggle under adverse conditions brought upon them by the war. They have met the situation with courage and have done extremely well under the circumstances. Both schools have balanced their budgets.

The School of Industrial Art has some 220 students, almost entirely girls—370 of our boys have entered the Government service since 1941.

For the first time girls are now seeking the training offered in the Philadelphia Textile Institute and at present constitute 20% of the student body. On account of the small attendance, many of our faculty members have entered Government service or essential war industries, and others, in addition to the duties in instruction, are occupied in applied research, giving them opportunity for advanced work which will be reflected later in their teaching, to the benefit of the Institute.

Both the School of Industrial Art and the Philadelphia Textile Institute are well prepared to resume all their courses with returning veterans and others who matriculate, and will be ready to play an important role in the rehabilitation service.

A handwritten signature in cursive script, reading "Sigall Stokes". The signature is fluid and elegant, with a long, sweeping underline that extends to the right.

President.





Gobelins Tapestry, one of a suite, cartouche by Coypel:
Don Quixote sends Sancho to ask permission to address the Duchess.

Signed Cozette 1773

Given by Mrs. Widener Dixon

REPORT OF THE DIRECTOR OF THE MUSEUM

TO THE PRESIDENT AND TRUSTEES OF THE PHILADELPHIA MUSEUM OF ART

Before entering on the events of this very notable year in the work of the Museum, it seems in place to review the collections as a whole from the point of view of consistency of policy, both for the past and present and for the future.

ACCESSION POLICY

In its accessions the Museum has followed and is continuing to follow policies long established by its governing bodies, policies planned and built even into the fabric of the Museum building. These established policies as to accessions and collections may be summarized as follows:

1) The field of the Museum is the history of art in the West and in the East from the beginning of the Christian era. Ancient and primitive civilizations are the traditional province, in Philadelphia, of the University Museum.

2) The cardinal idea which governed the construction of the shell of the Museum building was to provide *space* to house collections to be acquired in future—collections the identity and content of which could not be definitely forecast, but for the housing of which space would be indispensable, and for the securing of which the availability of space would be an enormous advantage.

3) In 1927 the basic decisions were taken governing the major distribution of space—not yet as providing for specific collections, except four already acquired or in prospect (the Wilstach, William L. Elkins, George W. Elkins and John H. McFadden Collections, all of paintings since the Renaissance), but as between major classes of objects and periods of time.

a) The upper, or second, floor was allocated to a display series of selected important objects, to follow a chronological and geographical evolutionary order covering the history of art since the beginning of the Christian era.

b) The first floor was allocated to a systematic series, divided by types of material: paintings in the whole northern half, sculpture and tapestries in the center, prints and decorative arts (woodwork, metalwork, ceramics and glass, textiles, etc.) in the southern half.

On this general scheme subdivision of the interior began.

For the display series it was determined to incorporate antique architectural features of various periods and countries, both as backgrounds and for their own sake as works of art. As such elements, if incorporated at all, had to be built into the original construction, obviously they had to be given priority, at that time, in the acquisition policy of the Museum by purchase and gift. This stage of acquisition was substantially fulfilled by 1931 through the acquisition of 37 major, and additional minor, antique architectural units, forming a series generally considered to be quite unrivalled in any museum in the world for comprehensiveness over the whole range of art history included in the scope of the Museum.

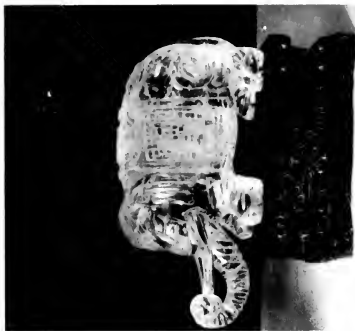
Obviously such antique architectural units, even when they were of the nature of rooms, cloisters, chapels, etc., could not provide sufficient flexibility of installation for all the varied classes of works characteristic of their respective periods. Thus, for every period, neighboring galleries with simple wall surfaces were also provided for in the plans and in their execution.

The architectural elements mentioned have meanwhile been actually set up in about two-thirds of the display floor, and only eight such major units, chiefly Chinese and Japanese, yet remain in storage, to be built in after the war. To receive the systematic collections, plain galleries of varied form, suited to the respective departments, have now been constructed in about two-thirds of the area of the first floor.

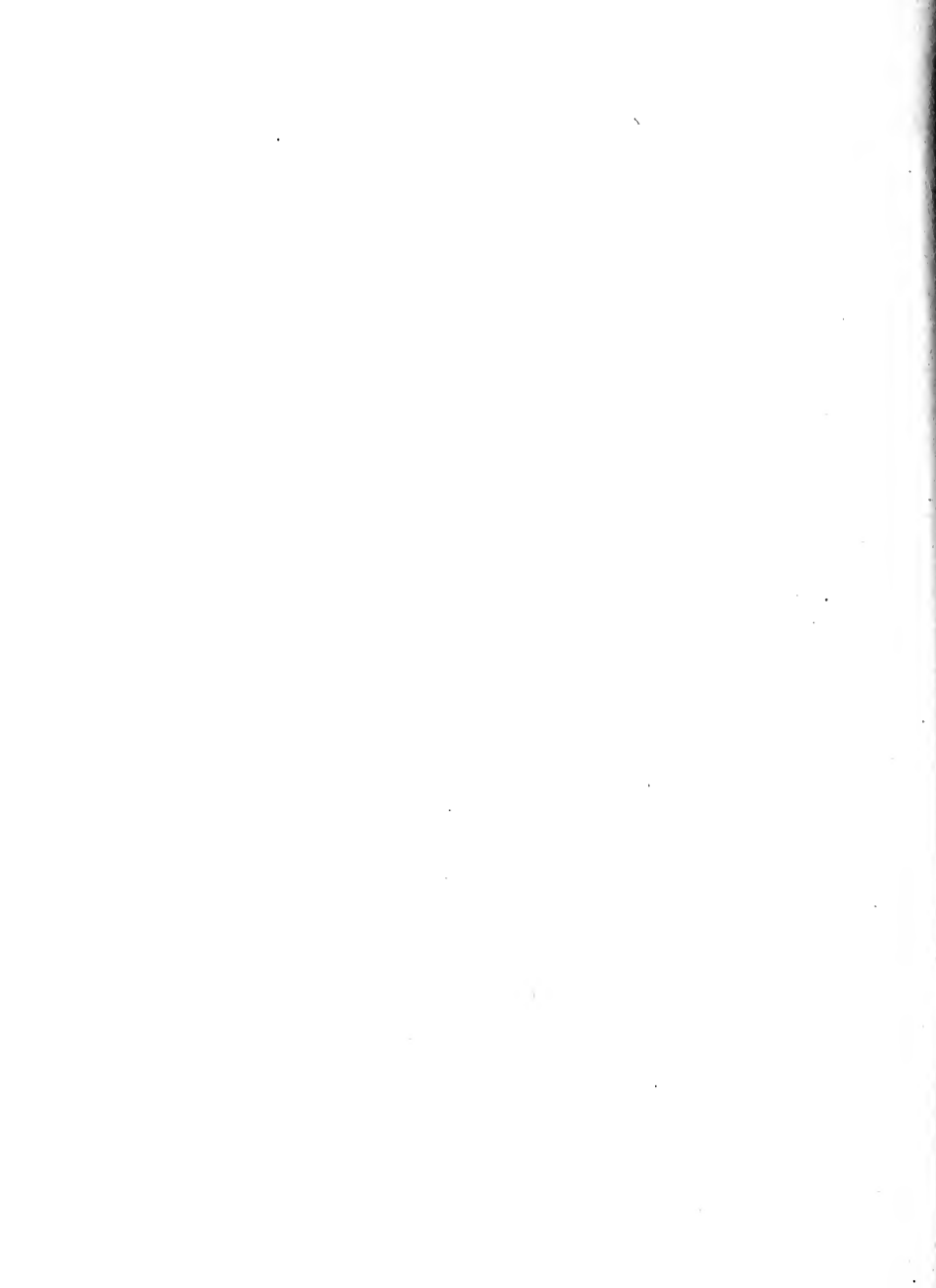
4) To fill all these galleries and rooms worthily with works of art of high quality in their respective classes became from 1930 onward the task of accession policy.

It is only fair to say today that prior to 1915, and even down to 1925, the collections of the Museum and of the City, housed at Memorial Hall, available as contents of the new building, were—judged by present standards—most inadequate. They comprised:

a) The very extensive systematic collections of industrial art assembled by the Museum since 1876 on the model of those of the Victoria and Albert Museum. Valuable for the illustration of types and techniques, they were, with honorable exceptions, lacking in works of high quality. Acquisitions of the 'seventies and 'eighties, here and elsewhere, in the infancy of American collecting, in some cases no longer conform to accepted Museum canons. It would be far more honourable to the memory of their generous donors to perpetuate this memory in other forms.



Chinese Rock Crystal Vase, Decoration attributed to Lang Shih-ning Ch'ien Lung Period (1736-1795)
and Chinese Rock Crystal Elephants K'ang Hsi Period (1662-1722)
Given by Major General and Mrs. William Crozier



b) In paintings there was at Memorial Hall little of value outside the Wilstach Collection, bequeathed to the City in 1893 in custodianship of the Museum on behalf of the Commissioners of Fairmount Park. Under the guidance of the late John G. Johnson and Joseph E. Widener, Chairmen of the Wilstach Committee to 1917 and 1943, respectively, were acquired many interesting examples of relatively minor quality in various schools, with a few more outstanding ones particularly of the French 19th century.

The City had acquired by bequest in 1917 the John G. Johnson Collection, then housed elsewhere—certainly one of the most important of all American collections of paintings, both for its uniquely comprehensive representation of different periods and for its great strength in the various “primitive” schools, which Mr. Johnson had assembled with a prophetic insight more appreciated every day, especially since its transfer to the Museum building in 1933.

In 1924, 1925 and 1928, were received and shown the Elkins and McFadden Collections, previously mentioned, greatly strengthening the representation of the Dutch and French schools, and bringing that of the English school, both in portraiture and landscape, to a high position among American museums.

Rich in paintings, the Museum in 1930 was poor in sculpture. Rich in the decorative arts of England and America, it was poor in those of France and Italy. Both these gaps were greatly reduced by the courageous purchase of the Foulc collection, which instantly placed the Museum in a leading position in America in Italian sculpture and French Renaissance decorative objects, though it has now again been surpassed in the former of these fields by the combined resources of collections at the National Gallery in Washington. The oriental collections, scarcely existing before 1917, were steadily built up by purchase and gift, particularly the purchase of an outstanding collection of Chinese paintings.

For contents of the section of the art of the Middle Ages, opened in 1931, the Museum has, up to the present, depended considerably on loans, though a nucleus of important works has been acquired.

Meanwhile great bequests and gifts have been received in the fields of French sculpture (Stotesbury) and French decorative arts (Rice), of Italian, Spanish, English and American furniture (Harvey, McIlhenny, etc.), of glass (Lorimer), of French and English ceramics (Rice, Hawkes,

Harvey), of prints (Lea, Pilling, Ballard), of Islamic rugs and pottery (McIlhenny), and of Chinese crystals, jades, porcelains and other objects (Crozier). Loans, some of which we trust will ultimately become the property of the Museum, include large collections of rugs, and of contemporary European and American painting.

A particular task has been to keep the collections abreast of contemporary artistic creation. The Wilstach, Elkins and Johnson Collections closed with Impressionist landscape, including, all told, but minor works of Degas, one very small Renoir, and one early work of Van Gogh. That left a gap of over fifty years of the history of painting to fill up. By purchases, gifts and loans (some of these for indefinite continuation), this gap has now been filled, by the masters included in the Dale, Gallatin, and Stieglitz collections, and the representation of French painting has become very extraordinary. It no longer stops even with the post-Impressionists (i.e., about 1905 or 1910) but, by the Gallatin and Stieglitz Collections, continues with a unique representation of French and American works down to the present moment.

THE PRESENT

Viewing the situation today, we may say that the chief strengths of the Museum as concerns objects are in the following fields, in which our position is outstanding:

Works of architecture

Paintings: Italian, Flemish, Dutch, French, English, American, Mexican, Russian, as well as Chinese

Sculpture: Italian and French

Prints: Contemporary French and American

Furniture: Italian, French Renaissance, French eighteenth century, English and American

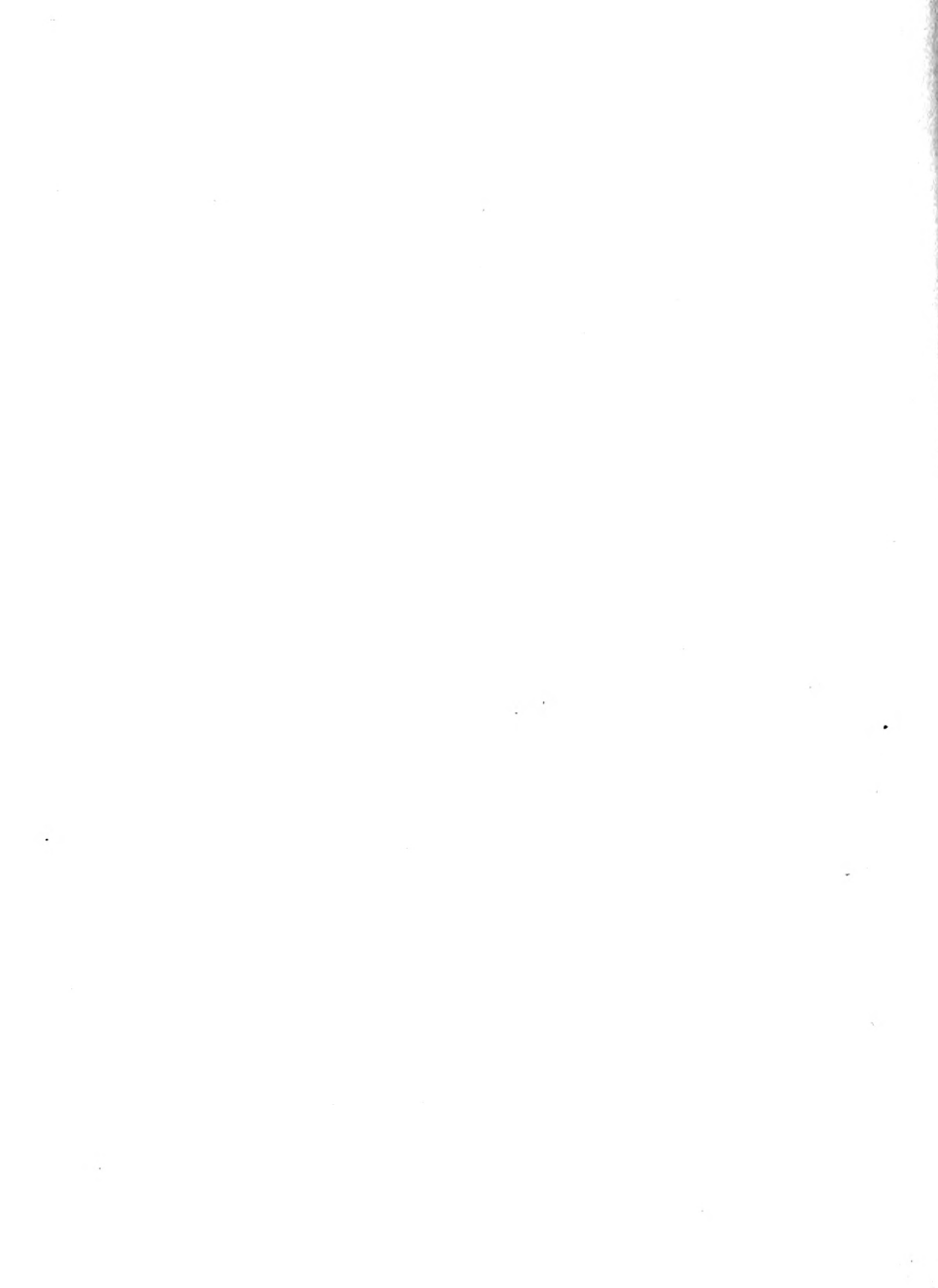
Glass: English and American

Ceramics: Sèvres and other French porcelains, English pottery, American, Chinese

Textiles: Beauvais tapestries; oriental carpets and rugs



Joachim Patinir: St. John Preaching
Given in memory of Roland L. Taylor



Grouping instead by civilizations and periods, and emphasizing lacks (within the scope of the Museum) as well as possessions, the situation, is as follows:

Western:

Early Christian and Byzantine: *nil*

Romanesque: strong in architecture, weak otherwise

Gothic: strong in architecture, wood-carving, glass-painting and panel-painting; relatively weak in sculpture and tapestries

Renaissance:

Italian: strong in painting, sculpture, and decorative arts

French: very strong throughout

Spanish, German, English: adequate

Baroque:

Painting: strong in all but the masterpieces of the greatest men; we lack a great Rembrandt, any Velasquez

Sculpture: very little

Crafts: relatively little

18th century

France: weak in painting (no Watteau or Fragonard); supreme in America for sculpture and decorative arts

England: fully satisfactory

America: satisfactory in all but early paintings

19th century

Strong almost everywhere, if we count loans, except for the lack of a great Goya, or Van Gogh

20th century

Very strong, except in decorative arts, which are almost totally lacking

Eastern:

Sasanian: very strong in architecture and sculpture; weak in textiles

- Islamic: strong in architecture, rugs (except Polonaise) and ceramics; weak in painting.
- Indian: respectable in Graeco-Buddhist, and in mediaeval architecture and sculpture. Weak otherwise.
- Chinese: strong from the Tang dynasty onward in architecture, painting, ceramics, etc., and prints. Rich also in sculpture though without outstanding masterpieces.
- Japanese: strong in architecture; otherwise relatively weak.

THE FUTURE

Obviously one of the primary tasks of the future will be to consolidate the present position by turning as many as possible of our important loans into gifts. The outcome of this effort will indeed have a most definite bearing on the policy to be pursued in buying, but we hope that this outcome will be generally favorable and that we may count on going on from approximately such a position as at present.

An important distinction must be made between the policy to be followed in solicitation and acceptance of gifts and bequests and the policy to be followed in the undertaking of purchases. The former must inevitably be more on lines of opportunity, the latter can be initiated on lines definitely selected. It is true, to be sure, that even in the case of gifts, initiative can be exercised in the matter of solicitation, and principles should govern the matter of acceptance or rejection. It is equally true that in the case of purchases one is somewhat affected (but should not be wholly limited) by the current opportunities of the market. Nevertheless a clear distinction remains between the policies regarding gifts and regarding purchases.

For the securing of gifts of collections the current situation is very favorable in America. Economic conditions are bringing to an end a great era of private collecting, are leading to the gift to public museums of collections formed in that era. A most characteristic example was the distribution to museums of objects from the Harry Payne Whitney Collection, of which we received a substantial share.

Beyond this favorable general situation as to gifts (favorable to all museums), the situation is particularly advantageous at the Philadelphia Museum of Art. We still have the enormous asset of available space to receive them, an asset shared at the moment only with Toledo and Kansas



George De Forest Brush: The Escape
Given by Mrs. Alex Simpson and A. Carson Simpson



City. A third of our building is still not definitely assigned. True, some of this area has not yet received its interior finish, but construction has continued steadily, if gradually, even during the war, and we have every hope of being able to complete the rest immediately after the war. With the advantage of a completed shell, it is believed that as fast as collections may be acquired we can have galleries finished to receive them. The ability to assure prospective donors of this gives us a great advantage in solicitation, which we have already found effective both in New York and in Washington. For purchasing, we are relatively ill supplied with endowment funds, but are far from being wholly devoid of them.

The largest fund, the Wilstach Fund, controlled by the Commissioners of Fairmount Park, is limited to painting and sculpture. With 19th and 20th century art well taken care of on the whole, I feel we should devote these funds to securing at intervals a few major masterpieces of the schools of the 17th and 18th centuries—masterpieces previously mentioned as absent, by men like Rubens or Watteau. The policy here should be to conserve cash for exceptional opportunities, and to make opportunities by going definitely after pictures of the types most desired, wherever owned, as we did for our great Poussin and Cézanne.

In the fields aside from western painting, fields for which no substantial endowment income is yet available, we may nevertheless give thought to what would be most desirable as purchases, and what fields give the best promise of desirable purchases at advantageous figures, within the income of our small funds. Here the mediaeval and oriental fields are those both of need and opportunity. Eastern art generally, particularly the middle Chinese; mediaeval European art generally, particularly the Romanesque and Gothic, are fields in which we might well concentrate to fill out our backgrounds, build around existing nuclei, and take advantage of the still relatively low (but rising) levels of prices as compared with those prevailing for western art since the Renaissance. Of the two, our dearth of mediaeval objects is much greater.

If the question is whether we should devote purchase money to raising chiefly our peaks or our valleys, I would answer: both, as exceptional opportunities offer themselves. Some valleys have already been mentioned. There are certain ones which it would be less necessary for us to fill, such as Early Christian and Byzantine art, which is a specialty of the Dumbarton Oaks Collection in Washington, or Japanese art, in which Boston is

bound to remain unrivalled in America. Two peaks, among others, on which we might well build are western ceramics and Chinese art generally. Some attention should surely be paid to the aptitudes and knowledge of men currently on our staff, as has been done in the past. Ceramics was built up under Dr. Barbour; Chinese art, notably under Langdon Warner and Horace Jayne, and again in the present curatorships in these two fields; mediaeval art and American furniture, while Francis Taylor and Joseph Downs were with us; architecture (sufficiently) in the early years of the present directorship; contemporary painting and prints at the hands of several men now with us.

Far from attempting to conform to any standard pattern, museums do well to develop the individuality which makes any truly great museum itself a unique work of art. Such individuality is already present in major American museums of the history of art, especially in what may be called the big five (National, Metropolitan, Boston, Philadelphia, Chicago).

The Philadelphia Museum of Art, twenty-five years hence as already today, will be known and visited perhaps chiefly for its broad and varied representation of the history of art through the periods of the Christian era in East and West, its clear and natural sequence of historical and systematic arrangement, its architectural ensembles, its comprehensiveness in paintings—rich particularly in the primitives and in modern art—its masterpieces of Italian sculpture, its wealth of decorative art of the French Renaissance and *dix-huitième*, its fine English and American paintings and antiques, its collections of the Near East and Far East, especially the Persian and Chinese, its ceramics, its tapestries and its rugs.

ACCESSIONS

The flood of notable acquisitions continued this year with such individual items as the Don Quixote tapestries given by Mrs. Widener Dixon, such collections as the Crozier Collection of Chinese art and the Stieglitz Collection of contemporary art.

We may speak first of the collections, which themselves covered a wide range.

THE CROZIER COLLECTION

A gift which would be notable in the annals of any museum was that of the Crozier Collection of Chinese art, formed entirely in China. In 1940



John Marin: *The Rising Sea, Maine*
From the collection lent by Alfred Stieglitz

Major General and Mrs. William Crozier deposited with the Museum a choice selection of monumental crystals and porcelains, which remained on view in the Ming palace hall, where they made a great effect. During the past year there have been transferred to the Museum a further body of crystals, of jades, and of porcelains from the Sung dynasty onward, together with certain paintings, textiles and other objects, and all these have been now made gift to the Museum in the name of Major General and Mrs. William Crozier. They occupy five galleries centering on the palace hall, and make an overwhelming display of riches in these classes of Chinese art. The mere task of cataloguing all these treasures, about 750 items, is a formidable one, requiring many months, while publication will continue long afterwards.

THE STIEGLITZ COLLECTION

A large selection of the works assembled over the years by Alfred Stieglitz, well illustrating the role played by Stieglitz in introducing modern art in this country and in fostering some of the major contemporary American artists, has been received on indefinite loan. It comprises over one hundred paintings, a dozen pieces of sculpture and about a hundred and fifty prints and photographs.

Among these works are comprehensive groups by the artists most closely associated with Stieglitz: Demuth, Dove, Hartley, Marin, and O'Keeffe; pictures, singly or in groups, by European pioneers in modern art such as Rodin, Picasso, Picabia, Pascin, Kandinsky, and Severini, as well as the Mexicans, Rivera and de Zayas; and bronzes by Picasso, Matisse, Manolo, Brancusi, and Lachaise. In addition to the five mentioned above, such American painters as Peggy Bacon, Maurer, Macdonald-Wright, Bluemner, Walkowitz, Karfiol, and Kopman are represented. Of special interest is a group of portraits by Stieglitz of artists included in the show, as well as other distinguished photographs by the dean of American photographers. The photographic section is rounded out by works of D. O. Hill, Craig Annan, and Steichen. The prints include an almost complete collection of Marin etchings (showing the evolution of his style), a selection of rare Toulouse-Lautrec lithographs, and prints by Cézanne, Renoir, Matisse, Picasso, and various American artists.

An inaugural exhibition of these works opens on July 1.

THE SIMPSON COLLECTION

In 1926 the late Alex Simpson, Jr. presented to the Museum a group of American paintings from his extensive collection, paintings which have formed a valued part of the Museum's possessions in this field. Within the current year his widow and his son, A. Carson Simpson, have permitted the Museum to make a large further selection, and have made gift of many of these paintings, while lending still others with a view to future gift. The paintings received, strong especially in the works of the American Impressionists, include landscapes by Inness, Birge Harrison, Lathrop, Lawson, Homer Martin, Metcalf, Tryon, Twachtman, Carroll Tyson, and Guy Wiggins, figure subjects by Blashfield, De Forrest Brush, Dewing, Friesseke, Gari Melchers, and Tarbell, and three still-lives, now so much valued, by the Philadelphia artist William Michael Harnett.

THE MUNSON COLLECTION

More than a hundred wax miniatures, European and American, from the 16th to the 19th centuries, were presented by Mrs. Edgar Munson. They include several groups in high relief, a number of small busts including one of Wellington, and a long series of profile portraits, some at full length, beginning with a rare 16th century bust of John Calvin. There are numerous examples by such celebrated English artists as Samuel Percy and John Flaxman, several being the originals of ceramic medallions by Wedgwood, and works by American sculptors such as Robert Ball Hughes and John Christian Rauschner.

OTHER COLLECTIONS

In memory of Roland L. Taylor, long a Trustee of the Museum, his daughters, Mrs. W. Newbold Ely and Mrs. Gordon A. Hardwick, gave a selection of works from his collection, embracing chiefly paintings, as mentioned in their respective schools, but including also certain other objects selected by the Museum.

Mr. and Mrs. John Story Jenks gave a select group of twenty early pieces of Chinese blue and white porcelain of the Ming dynasty, as identified by their marks of the period.

Under the will of Mrs. Harry Markoe, the Museum received, beside a cash bequest, the privilege of making certain selections from her collection.



A Group of Wax Miniatures
From the collection given by Mrs. Edgar Munson



Items to the number of 111 were chosen, embracing principally European porcelains, European and American furniture, silver and Sheffield plate.

The late Chester W. Larner left to the Museum the reversion of such objects as it might select, and thirty such objects, of which the chief group is of Isphan rugs, have meanwhile been received on loan.

Gordon A. Block, Jr. gave his comprehensive collection of the graphic work of Rockwell Kent, embracing prints, illustrated books and a number of original drawings.

PAINTINGS

Among acquisitions of European paintings by the old masters were works by Patinir, Nicholas Maes, Jacob de Wit and others from the collection of Roland L. Taylor, as well as a large Panini of the Roman forum bequeathed by Mrs. Harry Markoe.

The British paintings constituting the collection of the late Edward T. Stotesbury were received by the Museum as an indefinite loan from his estate, with the gracious permission of Mrs. Stotesbury and the other executors and trustees. They include important works by Raeburn, Hoppner and Lawrence, and many fine Romneys, notably the portrait of the young William Beckford.

Morland's *The Farm Yard* was included in the group of paintings acquired from the Roland Taylor collection; a fine landscape by Crome was given by Mrs. Robert L. Hogue.

A. E. Gallatin presented several works of modern French painting—Cézanne's water color *The Balcony*, and oils by Laurencin, Utrillo, and Vlaminck—beside adding to the works of his collection on loan. Mr. and Mrs. Rodolphe M. de Schauensee gave Chagall's *I and my Village*. A painting by Soutine, *Portrait of Kisling*, as well as two drawings by Modigliani, were given by Arthur Wiesenberger. Paintings by Courbet and Pissarro were included in a group lent by Mr. and Mrs. Horace Binney Hare. Mrs. Josiah Marvel, Jr. lent a considerable group of modern paintings, French and American, headed by the large *Tahitian Bathers* of Gauguin. In the field of American paintings, earlier works included two portraits by Sully, given respectively by Mrs. Thomas J. Dolan and by Mrs. Maria Godey Badlock Thomas, and a portrait by Jarvis of William Norris re-

ceived under the will of G. Heide Norris through Miss Sophie Beauveau Norris. Among works bequeathed by R. Nelson Buckley was an Inness *Evening Landscape*. The numerous and important works received from the collection of the late Alex Simpson, Jr. have been listed above. Eakins' fine portrait of Charles L. Fussell was lent for an indefinite term by Dr. and Mrs. Daniel J. McCarthy; three important oils and three pastels of Mary Cassatt, by Mr. and Mrs. Horace Binney Hare. From the executors of the estate of Henry McCarter the Museum received three oils beside various water colors, drawings, and prints. Two contemporary works by Franklin C. Watkins were acquired: a portrait of J. Stoddell Stokes, President of the Museum, given by members of the Board of Trustees; a delightful composition incorporating a portrait of Sophie Pennebaker, received under the will of her daughter, the late Miss Susan B. Pennebaker.

SCULPTURE

Bernard Davis supplemented the gifts from his collection, which in this field include a life-size Gothic seated Christ, by a pair of monumental figures in wood by Zadkine, the *Niobe* and the *Discobole*. William Rush Dunton, Jr. gave the charming terra cotta bust portrait of Mary Rush, daughter of his ancestor, the pioneer American sculptor, William Rush. William Henry Fox gave the marble figure *The Slave* by Andrew O'Connor, well representing this gifted American sculptor of the last generation. Complementing the Museum's collection of the work of Thomas Eakins were the bronze bust of his father Benjamin Eakins by Samuel Murray, given by the wife of the artist, and the full series, cast in bronze, of the anatomical models prepared by Eakins, given by R. Sturgis Ingersoll.

PRINTS, ILLUSTRATED BOOKS AND DRAWINGS

A total of 447 prints, 35 drawings, and 53 books were added by gift or purchase to the Print Department during the year. Of these, 366 prints, 34 drawings, and 52 books were given by various generous donors, including W. T. Adelhelm, Martin Birnbaum, Miss A. Clapp, Henry Clifford, the Commissioners of Fairmount Park, Alfred Frueh, Miss Helen Hokinson, John Frederick Lewis, Jr., H. P. MacNeal, Knud Merrild, Earle Miller, J. B. Neumann, Philadelphia Water Color Club, Roderick Seidenberg, Benton Spruance, and Curt Valentin.

The following works are of exceptional interest:

A group of prints and books by such artists as Claude Lorrain, Constable, Turner, Meryon, Millet, Whistler, Bellows, Coleman, and Sloan given by the American Federation of Arts.

A rare portrait engraving of Louis XIV with thesis attached, given by the Ballard family.

A collection of prints, drawings, and books by Rockwell Kent, and an engraving by Cornelius Matsys presented by Gordon A. Block, Jr. Four scarce prints by Glackens, of which only three proofs each are known to exist, given by A. E. Gallatin.

A group of line engravings, Raffet's *Revue Nocturne* in the first state, and two fine Hiroshige landscapes presented by Mrs. R. M. Hogue. A representative selection of Mexican graphic art, including Orozco, Rivera, Siqueiros and most of the younger generation, given by R. Sturgis Ingersoll and Henry P. McIlhenny.

Eighty-seven prints and drawings of Thomas Nast presented by Mrs. Mabel Nast Crawford and Cyril Nast.

A colored aquatint by Hill after Doughty of Fairmount Waterworks, the present site of the Museum, and an exceptional proof of Whistler's *San Giorgio*, given by Staunton B. Peck.

Two Whistler etchings, *Limehouse* and *Limeburner*, both in rare early states, acquired through the W. S. Pilling Fund.

A group of prints covering six centuries and including such artists as Hans Baldung Grien, Raimondi, Brueghel, Callot, Van Ostade, Delacroix, Lepère, Rouault, and Picasso, forming part of the Print Club Permanent Collection given to the Museum.

A rare volume of 100 ornament prints by Pierre Germain, Paris, 1748, given by Dr. A. S. W. Rosenbach.

A beautifully preserved and very rare colored woodcut from a XV century block-book and seven etchings by Van de Velde, presented by Lessing J. Rosenwald.

A group of unusual French engravings in early states by Cochin, Callot, Boucher, Eisen, and Moreau-le-Jeune, purchased through the Seeler Fund.

DECORATIVE ARTS

Among the very numerous works of decorative art acquired, including furniture, ceramics, textiles, costume and metal work, only a few of the most outstanding can be specially signalized here.

TEXTILES

Two of the famous set of Gobelins tapestries of the story of Don Quixote, from cartoons by Charles Coypel with borders by Claude Audran and Desportes, were given to the Museum by Mrs. Widener Dixon. They are part of the set with rose background woven in *haute lisse* in 1774 by Cozette and Audran, given by Louis XVI, on the occasion of his coronation, to the Cardinal Archbishop of Rheims, primate of France, and subsequently belonging to the King of Spain and to the late J. Pierpont Morgan.

With other remarkable 18th century French tapestries belonging to the Museum, and with sculpture of the period from the Stotesbury collection, they give to its West Foyer an unequalled richness in works of that period.

Five important Gothic and Renaissance tapestries were lent by Mrs. Samuel P. Rotan, greatly enriching the installation of the galleries.

A group of eleven fine textiles of the 17th to 19th centuries, Italian, Spanish, and French, were given by Mrs. Robert Woods Bliss.

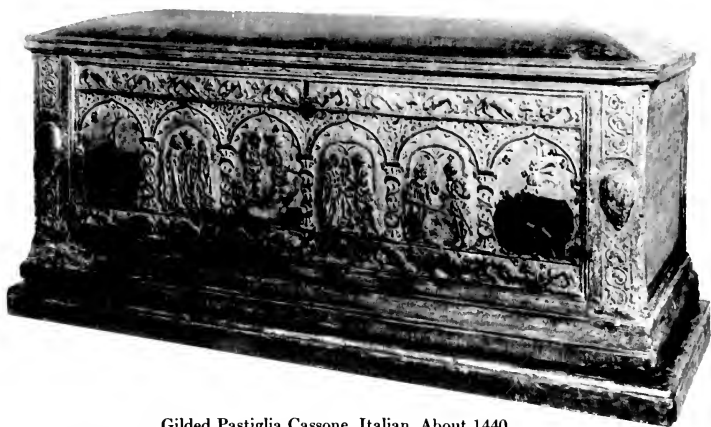
FURNITURE, ETC.

Acquisitions of Italian furniture were of especial note.

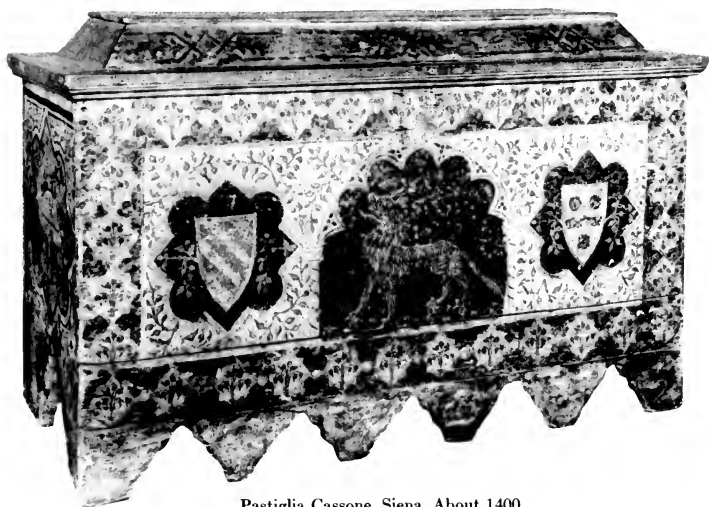
Four well known cassoni from celebrated collections were acquired by purchase through the Temple, Bloomfield Moore and Morris funds: the Gothic gilt pastiglia chest with the story of Jason, from the Bardini and Mackay collections; the Sienese Gothic chest with a heraldic lion from the Bardini and Mortimer Schiff collections; a pair of gilded pastiglia chests with the story of Persephone from the Mackay collection.

The superb damascened writing cabinet from the Foulc collection was acquired with funds bequeathed by Mrs. Harry Markoe in memory of her parents, Stephen A. Caldwell and Frances C. F. Caldwell.

A pair of Renaissance armchairs were given by H. Norris Harrison in memory of his mother, Mrs. Frank Thorne Patterson, so long associated with the Museum.



Gilded Pastiglia Cassone, Italian, About 1440
with scenes from the story of Jason and Medea
Purchased, Morris Fund income



Pastiglia Cassone, Siena, About 1400
Purchased



The more outstanding English pieces included: a very exceptional court cupboard of old pedigree, from the estate of Chester W. Larnier; a tall-case clock with marquetry of pewter, in memory of Mr. and Mrs. Roland L. Taylor; a pair of crystal chandeliers from Hornby Castle, for installation in the Lansdowne House room, from an anonymous donor; a set of four gilded Adam mirrors, long naturalized in Connecticut, from Mrs. William Crozier; and a group headed by a pair of inlaid Adam commodes, from Mr. and Mrs. Daniel J. McCarthy.

American pieces came by a gift of Mrs. Mary Benson Mann Adams and by bequest of Charlotte Van Court Carter.

Two richly carved pieces of East India Company furniture, a bedstead and an "almirah" of exceptional elaboration, were given by Mrs. John Hubbard in memory of Helen Campbell Michalis.

Miss Lizette A. Fisher bequeathed a silver tray by John Carter of London, 1774-1775, and a silver porringer, Boston, early 18th century, with the mark of John Coney.

CERAMICS

Three great majolica vases decorated with grotesques, made at Urbino by Orazio Fontana about 1565, were acquired by purchase. These are very celebrated examples, which passed through the Stein and Adolphe de Rothschild collections to that of the late Clarence Mackay.

An imposing pair of Delft lions was given by Commander and Mrs. John Harrison in memory of Mrs. Frank Thorne Patterson.

Interesting items of Staffordshire were received from Miss Minnie T. Wright and, in memory of Mary Frothingham Pritchard, from her nieces; of Chinese so-called Lowestoft from George Blair; of early American porcelains from Mrs. Richard Waln Miers, Mrs. Alfred J. Brannen, and from the estate of Miss Bertha L. Landis; and of Pennsylvania-German pottery by purchase from the Baugh-Barber fund.

CONSTRUCTION

Work on unfinished section of the building continued slowly but steadily at the hands of regular employees of the force of our Office of Buildings, with the aid of supplemental sums for such employees appropriated by

City Council. The materials were almost exclusively from stocks long on hand, chiefly of block, cast stone, sand, plaster, and lumber, the use of none of which is subject to war restrictions. The mechanics are men full of years and experience in their crafts, well beyond eligibility for the armed forces or for finding employment in war production. Thus we were able to finish seven galleries earlier begun and three galleries entirely new, and to keep our available space well abreast of the flood of accessions which this very space helped to attract.

INSTALLATIONS

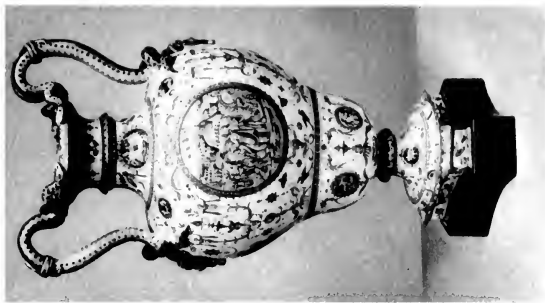
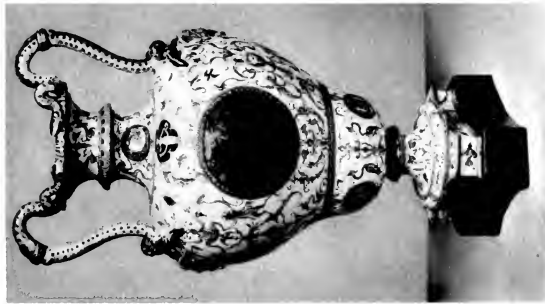
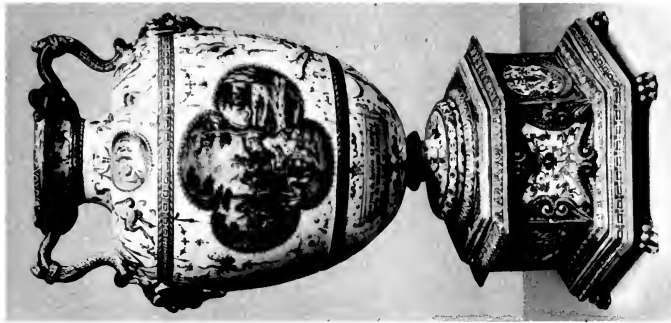
Very extensive additions were made to the installation of the galleries both through the incorporation in them of collections and works lately received and through the rearrangement of older resources permitted by the increased number of galleries available.

Particularly notable was the great strengthening of the display of modern art, chiefly French and American. In all, 26 galleries in the building are now devoted to painting of these schools during the 19th and 20th centuries; strong in works of the Impressionists and Post-Impressionists and particularly of subsequent movements. Nowhere else, doubtless, can be found permanently on view so rich a display of creative work in painting since the year 1900.

Additional space was assigned to the John G. Johnson Collection, permitting a richer display of Flemish and Dutch painting of the 17th century and of French painting of the 19th.

To French paintings from the Chester Dale Collection were allotted three galleries; to the French and other contemporary works of the Gallatin Collection—following the inaugural exhibition of the summer—five galleries. The American galleries were rehung, providing one for paintings from the Dale Collection and three new ones for more recent works acquired in the past few years. The Museum is particularly strong in works of the two great trios of Homer, Eakins and Ryder, of Whistler, Sargent and Mary Cassatt. One whole gallery each is now assigned to works of Eakins and Cassatt, and there is an almost equal body of works by Homer.

At the conclusion of the inaugural exhibition, as a unit, of the McIlhenny Collection, the different classes of objects comprising it were incorporated in their due place in the main galleries of the Museum. They bring to them



Italian majolica vases, Urbino, 3d quarter 16th Century
from the Stein, Rothschild and Mackay collections

Purchased



a great enrichment, supplementing especially, in an admirable manner, the Italian furniture of the Charles F. Williams Collection, the rugs of the Joseph Lees Williams Memorial Collection and the Museum's own examples of Chippendale and other Georgian decorative art, of which the foundation was laid in their lifetime by Mr. and Mrs. McIlhenny. It is particularly gratifying to have the Persian and other Islamic rugs of the McIlhenny and Williams Collections now hung in galleries close to one another, uniting the possessions of the two friends, pioneers in this field in America.

The waxes given by Mrs. Munson, already described, were given a gallery by themselves in the wing of decorative arts, with delightful and suitable Victorian accessories chosen chiefly from those given by the heirs of Mr. and Mrs. James Dobson.

EXHIBITIONS

Including installations of collections newly received and opened to the public during the year, the list of formal exhibitions was as follows:

To November 3

A. E. GALLATIN COLLECTION

Inaugural exhibition (5 galleries)

To October 17

PRINT ACCESSIONS

June 1—September 10

EPHRATA CLOISTERS

Sept. 23—October 14

BRAZIL BUILDS

From October 10

PAINTINGS FROM THE CHESTER DALE COLLECTION

(4 galleries)

October 16—November 30

WELCOME TO WINGS:

ARMY AIR CORPS PHOTOGRAPHS AND MODELS

October 23—December 18

PRINT ACCESSIONS OF 1943

From Mid-November

THE GREAT DRAWING-ROOM

FROM LANSDOWNE HOUSE, LONDON

December 9—December 29

WAR ART: PAINTINGS FOR LIFE MAGAZINE

January 3—February 14

OUR NAVY IN ACTION

January 8—March 26

THE McILHENNY COLLECTION

(6 galleries)

Through March 5

PHOTOGRAPHS OF GREECE

From February 26

WAX MINIATURES

COLLECTION OF MRS. EDGAR MUNSON

March 10—April 4

NAVY COMBAT ARTISTS

March 18—May 18

HUMOROUS PRINTS AND DRAWINGS

April 8—May 14

THOMAS EAKINS CENTENNIAL

(5 galleries)

April 24—June 15

BELGIAN CONGO AT WAR

May 27—June 25

ADVERTISING ART IN WAR

Space forbids extended comment on these exhibitions individually. To the major manifestations—the Dale, Lansdowne, McIlhenny, and Eakins shows—special catalogues or issues of the Museum *Bulletin* have already been devoted. Under the able direction of Mr. Marceau the Eakins Centennial assumed high importance for the history of American art.

These four shows and some others were opened ceremoniously with appropriate events for members and special guests. In November the Ambassador of Great Britain, Lord Halifax, spoke and received at the opening of the drawing-room from Lansdowne House.

CIRCULATING EXHIBITIONS

The exhibition *Mexican Art Today* was circulated to six major museums in the United States and Canada. The exhibition of *Russian Art*, drawn from our own collections, spent its second year on tour, with seven showings. In addition, seven of our carefully prepared educational exhibitions, chiefly of reproductive material, had a total of 16 showings at 13 institutions. Two new exhibitions of this latter sort—*An American Sculptor at Work*, and *An Experiment in Picture Painting*, were prepared during the year and had their initial showing here.

LOANS TO OTHER INSTITUTIONS

In addition to its standing deposits of works more appropriately in the scope of other museums, to furnishings of historic house museums in Philadelphia, to deposits with schools, and so on, the Museum lent for temporary exhibition elsewhere 466 works to 38 institutions.

RECORD

The curators, the office of the Registrar, and the photographic studio met heavy burdens through the great influx of objects, taxing to the limit our small personnel which mastered them.

PRESERVATION

The chief work of the past year, financed by City Council through the Commissioners of Fairmount Park, was on the paintings of the John H. McFadden Collection. Nineteen of these were cleaned and several of these were rebacked, with admirable results for their luminosity and beauty. In addition, fifteen of the paintings of the McIlhenny Collection were cleaned with the generous assistance of Mr. Rosen. For a number of these, new frames were provided through the generosity of Henry P. McIlhenny. Several works, such as the Henry II door in the McIlhenny Collection, the two figures by Zadkine, the Chippendale hall lantern purchased last year, and an admirable Louis XVI vase clock were cleaned and repaired.

RESEARCH AND PUBLICATION

The four numbers of the Museum *Bulletin* were monographs devoted respectively to the Lansdowne House room, to the McIlhenny Collection, to

the Sèvres of the Rice Collection and to Thomas Eakins. To catalogue the McIlhenny Collection fully, that issue was expanded to 64 pages through the generosity of Mrs. John Wintersteen. To do justice to Mrs. Rice's Sèvres, Dr. Hamilton Rice, Mrs. Widener Dixon and George D. Widener were so generous as to meet the large cost of an augmented issue with all illustrations in color. For our special catalogue of paintings from the Chester Dale Collection, Mrs. Dale generously provided a frontispiece in color.

The edition of *The Creation of the Rococo*, published in quarto last October by the Museum aided by a grant from the American Council of Learned Societies, was sold out and a substantial refund was made to the Council.

The Library of the Museum, to which 616 books were added during the year, continues to be a most useful and much used tool of research.

INTERPRETATION

The various activities in public education for art appreciation conducted by the Museum's Division of Education were successfully continued and developed in spite of all transportation difficulties.

The programme of free showings of masterpieces of the film included this year works of feature length. Under the series title *This is Your World* they included many rare films, old and new, from all the major allied countries as well as from pre-Hitler Germany and pre-Vichy France. The attendance at our four showings weekly for 27 weeks on Saturdays and Sundays is limited only by the capacity of the present temporary auditorium, and rose to a total of 60,000.

The Children's Classes in Art Appreciation, conducted here in collaboration with the Board of Public Education, were held for 24 Saturdays with a total attendance of 3000.

The Division also handled 77 special events such as illustrated lectures, talks to visiting groups of adults or children, film showings related to exhibitions, meetings of the Film Critics Club, and so on, for a total of 15,314 visitors. This is in addition to general attendance at the numerous educational exhibitions of our own or other material held in the galleries of the Division.

In addition, members of both the curatorial and educational staffs gave 26 lectures and talks outside the Museum, to audiences totalling 4065 persons.

For addition to the lantern slide collection, three thousand 2 by 2 inch slides were produced, of which 1000 are in color.

ATTENDANCE

Total attendance was 468,213, an increase of 27% over 1942-1943. As that year represented a decrease of 31% from 1941-42 (prior to the full impact of war conditions), one may see that the recovery has been very substantial.

The recovery in attendance was general at institutions in Philadelphia and elsewhere. As the average increase for the period at 6 other Philadelphia institutions was 16% the Art Museum amply secured its share of renewed visitation.

ADMINISTRATION

PERSONNEL

The Museum suffered a grievous loss through the untimely death on January 8 of Miss Jane Wolfe, senior to all other members of the staff in length of service. Coming to the Museum in youth in 1915, for nearly thirty years she gave it freely her patience, skill and loyalty. For the last twenty of them she occupied the responsible position of Registrar, in charge of the records of the great multitude of objects in the collections. The comprehensive catalogue of the Museum, a model of usefulness and accuracy, is a monument to her administration of the post.

Miss Gertrude Toomey, Assistant Registrar, a member of the staff since 1924, was appointed Registrar.

Miss Joan Prentice and Miss Jean Lee, previously Assistant Curators, were named Associate Curators of Decorative Arts and of Eastern Art, respectively.

Miss Mary A. Givens, previously on the staff of The Historical Society of Pennsylvania and of Georgetown University, came to the Museum as Assistant to the Director.

Our experienced staff continued, in spite of its small numbers, to accomplish with effectiveness and imagination the great undertakings of the year in acquisition and display.

MAINTENANCE AND OPERATION

The entire watchman's patrol and signal system has been rearranged to extend this system to all new galleries not heretofore fully equipped. This work has been accomplished with the purchase of the minimum amount of new material and by the adaptation of existing facilities to meet requirements.

The direct radiation heating system has been extended to cover all new galleries opened or in preparation, including thermostatic control. This leaves the indirect heating and ventilating system still to be installed in many areas, although ducts have been installed where these are incorporated in finished built-up walls.

The electric lighting system has been extended to embrace all new galleries, as well as to provide additional lighting facilities in administration, education, and storage sections.

The usual amount of general maintenance in electrical, mechanical, and building facilities has, of course, been kept up; in addition, a considerable amount of work which would normally fall to a regular construction force has, during the past year, fallen to the Museum's maintenance force, which has borne this added burden.

The installation crew has had immense tasks, ably performed, in the exacting series of installations and exhibitions of the year.

FINANCES

On July 16 City Council granted an additional \$25,000 for wages of employees engaged in completing the construction of units left unfinished when federal assistance ceased in the spring of 1943. A smaller force of such employees was continued for 1944. Men on wages in the Department of Buildings shared in the increase granted in January to City employees on a per diem basis. These actions increased to \$224,761 the total amount received from the City for care and maintenance of art museums during our fiscal year. Certain inequities remain for men on salaries, which we hope may be taken care of in the City budget for 1945.

To certain curatorial and clerical employees, particularly those on minimum salaries, the Museum granted small increases from its own funds. Such action increased to \$10,223 the amount to be raised by contributions for

operation, which was duly secured through generous subscriptions from members of the Board of Trustees and others. The total amount of all contributions for operation and activities was \$17,007.

Mrs. Charles F. Williams kindly made a contribution of \$1000 toward the cost of construction, and there were several cash gifts for the purchase of works of art as recorded above.

The Commissioners of Fairmount Park, as in recent years, made available the sum of \$5,000 from the income of trust funds under their administration.

The revised budget for operation, \$283,000, for the first time exceeded the previous high of \$256,000 reached in 1931-32, when the gallery space open to the public at our main building was but a third what it is now. In spite of two substantial bequests in recent years, the Museum continues to suffer, in its operation, from lack of the balance-wheel of large endowment. The situation among the museums is very similar to that among the universities, where five institutions have over half the endowment of all. It is to be hoped that public spirited Philadelphians may in time repair this disadvantage in comparison with the museums of New York, Boston and Chicago, to say nothing of such smaller cities as Toledo and Kansas City.

Meanwhile, unable to purchase largely, the Museum has benefited much by gifts in kind, of works of art the value of which is equal to the income of a very large endowment, and substantially equals the generous appropriations for maintenance received from the City.

Compared with the other largest art museums in America, the Philadelphia Museum is operated with very great economy. Its total operating expense for the past year, including non-budgeted items, was about \$335,000. Obviously, if additional income were available we could, without extravagance, well enlarge our public services.

Respectfully submitted,

A handwritten signature in cursive script, reading "Fiske Kimball". The signature is written in dark ink and has a long, sweeping underline that extends to the right.

Director.

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during the year 1943-1944

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THE REPORT OF THE DEAN OF THE ART SCHOOL

TO THE PRESIDENT AND TRUSTEES OF THE PHILADELPHIA MUSEUM OF ART

I have the honor to submit this, my annual report, for the school year ending May 30, 1944.

The Art School has just completed its 66th consecutive year, in the second year of America's participation in the World War.

The war has affected us in many ways and it has only been by the hardest work, the most rigid economy, together with the loyal cooperation of staff and faculty, that has enabled us to come through another difficult year—and to look hopefully to the future.

The war has continued to make a heavy demand upon both the faculty and student body. Our records show a considerable increase in the number of men inducted into the armed forces since the presentation of my last annual report. We have listed on our honor roll 368 men in service and of this number, we have one Captain, seventy-six Lieutenants, one hundred fifty Sergeants and thirty in some branch of aviation.

I would also like to list with this number, one of our girls, Jeanne d'Ambly, one of the eleven women in the country allowed to operate and fly a B-26.

Through the smoke of battle, we get brief glimpses of what will be demanded of the artist when we turn from the gigantic task of winning the war, to the equally gigantic task of winning the peace. We know the artist will play an important part in winning the peace. The trained designer will be in great demand and he will be called upon through his creative ability to turn out designs for the manufacturer to keep the wheels of Industry moving.

The essential part played by design in the creative field of Art is well demonstrated in this year's Exhibition—it enters into every phase of our work.

In the Industrial Design Course, we were greatly aided by the Textile Institute, which arranged for our students in textile design to take the course in Weave Formation (111-2) and in Jacquard (212) thus giving

them the practical as well as the theoretical experience necessary for a professional designer in textiles.

Wherever possible, we like to make contact with Industry before the student leaves the school. This year, we were fortunate in getting the cooperation of Mr. Rundel, of the R. C. A. Corporation, who gave our students the problem of designing post-war radio and television cabinets. A group of very interesting solutions of the problem have resulted, and the contact thus made by the students with actual problems for industry is of lasting benefit.

The wide field of picture making offered to the students in Illustration, has been well covered by members of that class. In the exhibition of students' work, the drawings indicated strong draftsmanship, the ability to handle figure compositions, together with a fine sense of characterization, imagination and a wealth of ideas. It has been a particularly active year. Among the visiting critics this year was William Cash, of the John Winston Co., who discussed the making of a book from the publisher's point of view. Mr. James MacKenzie, of Lewis-Gillman Advertising Agency, was also a guest critic in March, for the class in Illustration, assigning the class a problem for the Spring Sale of women's wear for his client, The Laros Shop of Bethlehem. The prize winning drawings were then submitted to The Laros Shop and used in their Spring Sale.

Mrs. Manning Lea, Art Director of *Jack and Jill*, was the other guest critic for March. To fit in with Mrs. Lea's criticism, we had an exhibition of original drawings that had been made to illustrate the magazine she directs. Each year the Grenfell Association of America sponsors a competition for drawings for Christmas Cards and Calendars. The Association offers four \$50 prizes and the competition is open to all art schools. We have always considered this a very important competition as it brings in all the practical problems of reproduction, combined with artistic presentation. The class in Illustration, directed by Mr. Henry Pitz, entered the competition. The judging was held in New York. Three of the four prizes awarded went to students of our school.

In presenting the subject of Advertising Design to the students in this department, we have always kept before them the need of maintaining high standards of thought. We all realize the tremendous force of advertising design in the swaying of public opinion. This can be done either

for good or for bad. In teaching this subject, therefore, we have tried to establish a code of aesthetics in the minds of our students—that Advertising Design, with all its great potentialities, should be used with integrity and for the benefit of everyone, and should not be allowed to be used for the lowering of standards of honesty and taste. Along with the regular curriculum of the Advertising Design Course, we had a number of guest critics.

Guy Fry, Art Director of Grey & Rogers Advertising Agency, criticised the class work on two occasions. Paul Jones lectured on the working and general routine of an advertising agency. Paul Darrow, of N. W. Ayer, spoke on the making of a portfolio of drawings as it should be presented to an art director.

Paul Froelich spoke on the use of animals used in advertising.

The Annual Exhibition and Competition of the McCandlish Lithograph Corporation was held at our school during the first two weeks in May. According to the rules set forth in their circular, the competition was open to "Any American artist or art student." There were 236 entries and four prizes, amounting to \$1000.00 to be awarded. When the final count was taken by the judges, it was found that all four prizes, as well as a special award, went to either a student now in the school or a recent graduate of the school.

The work in the Teacher Education department has moved forward steadily this year, with only a few minor changes in the curriculum, due to the war. Seven members of the graduating class received the degree of Bachelor of Applied Arts in Education. Among the activities of this department during the year, was an exhibition of children's work from the practice schools. During the exhibition, a conference was held in our auditorium, to discuss "Art Activities in the Junior and Senior High Schools." The speakers were Miss Jane Driver, Supervisor of Art in Wilmington, Miss Mildred Jantzen, Special Assistant to the Director of Art, Philadelphia, Miss Carolyn John, Head of the Art Department of Germantown Friends' School, Miss Myra Boyle, Supervisor of Art in Philadelphia, Miss Blanche Camero, Overbrook High School, and Mr. William Swallow, Ceramacist and Supervisor of Art, South Whitehall, Pa.

Through contacts made by Mr. Zieget, the faculty and students in the course in Interior Decoration served in an advisory capacity in the refur-

nishing of the office of Mr. Garman, President of City Council. Later, we were called upon to draw up plans for the Mayor's small reception room and his secretary's private office. These plans were delivered to the Mayor's secretary, who expressed his complete satisfaction with the scheme as presented.

This year it was possible to arrange a visit, for the class in Interior Decoration, to the home of Mr. Henry duPont. The house was given over to the students from the cellar to the attic. It was a memorable occasion and offered the students an opportunity to see the beautifully furnished rooms in the 17th and 18th century periods.

From the Librarian, Miss Fryer, I have received the following report:

During the school year, 91 books were added to the Library—17 by gift, 74 by purchase. We wish to acknowledge, with deep appreciation, the books from the following donors:

ASSOCIATE COMMITTEE OF WOMEN
ALPHA RHOTA SOCIETY
MR. HERBERT EGMORE
MR. GUY FRY
MISS EUGENIE M. FRYER
MRS. J. BERTRAM HERVEY
MR. JOHN GEISZEL

MRS. ROBERT M. HOGUE
MRS. R. SCHUYLER LIPPINCOTT
MR. THORNTON OAKLEY
PHILADELPHIA MUSEUM OF ART
THE PENN MUTUAL LIFE INS. CO.
MRS. ELI KIRK PRICE
MR. EDWARD WARWICK

The Saturday morning Junior Class in Art Appreciation has become a very important part of our educational work. Registered in this class were 300 students between the ages of 7 and 16. It was an inspiring sight on Saturday morning to witness the interest and enthusiasm of these young people at work. Unfortunately, it was found necessary, due to lack of space and the size of the teaching staff, to have to close the class when it reached 300. We had to deny admittance to 42 young boys and girls.

Among our exhibitions held this year were three from the collection of colored reproductions of Roy Wolfe:

- 1st 19th Century French School
- 2nd Contemporary European School
- 3rd Contemporary American School

During the exhibition, Mr. Wolfe gave a gallery talk to the classes in Illustration and Advertising Design on Color Reproduction.

At the request of the Committee representing the United War Chest campaign for the Community Drive, we painted two large panels (8' x 8'), representing two crusading Knights, mounted on war horses. These were used on the stage of the Academy of Music during the opening drive.

To each student who had been inducted into the armed forces, we sent a Christmas letter; also, a *School Bulletin*, containing, together with school gossip, the name and address of every man in service that we could procure.

We had, as our guests from the Valley Forge Hospital, nine soldiers who had been blinded in action. They were taken to the Pottery room and introduced to the potter's wheel and the manipulation of clay by the sense of touch. It was a new experience for these men and they responded splendidly, with the result that a ceramic room is being constructed at the Hospital to carry on the experimental work started here.

Following the spring vacation, we launched our annual drive for the Red Cross. This year, the effort to go beyond our quota was the incentive for unusual projects and spirited competition between the different classes of the school. The drive was brought to a close by a spontaneous and delightful entertainment given by the Freshman Class. The final amount collected by the students—in our smaller than usual school—was \$1,185.52.

Answering a request from the Merchant Marine, we made a series of posters for their drive for books for their library.

Respectfully submitted,

A handwritten signature in dark ink, reading "Edward Harwood". The signature is written in a cursive style with a large, sweeping "E" and a long, horizontal flourish at the end.

Dean.

REPORT OF THE DEAN OF THE PHILADELPHIA TEXTILE INSTITUTE

TO THE PRESIDENT AND TRUSTEES OF THE PHILADELPHIA MUSEUM OF ART

I am herewith presenting my report for the school year just closed. Registrations this year have been low, as was expected with the armed forces calling so many of the advanced students. This left us with no graduates in the diploma course and one in the degree course—Mr. Melquiades M. Perea, who was awarded his Bachelor of Science degree in Textile Engineering, in absentia, at the annual Commencement Exercises. He had finished his work at the end of the fall semester and returned to his home in Peru.

No prizes were offered this year due to the small student body.

There are now 434 of our former students in the service of their country, with ranks of Admiral, Colonel, etc. in the Army, Navy and Marine Corps. This makes us feel that the work accomplished at the Institute has been of great benefit to them in their advancement in the service.

During the past year the Institute has operated on a three-semester programme, taking in some new students at the beginning of each semester. During the past summer, Quartermaster courses for the Philadelphia and Jeffersonville Depots were inaugurated and completed. At the same time, E.S.M.W.T. courses have been running continuously and the sixth course will finish this month.

As a part of the regular instruction of the students, trips were made to various manufacturing, finishing and wool scouring plants, under the guidance of the instructors. This enables the students to get a practical viewpoint of the application of the work they have studied at the Institute.

There was a change in the evening school hours. We now have evening classes on Monday and Wednesday evenings from seven until ten o'clock, which has proven very successful. This new system enables students to register for two separate subjects in one evening, with a maximum of four subjects for the week.

A cooperative course for the Art School was inaugurated whereby certain of the students in design in the Art School took courses at the Textile

Institute in order to get a more practical idea of the working out of designs for woven fabrics. We believe this will eventually lead to a good cooperative course between the two schools.

A new programme which we call "Plant Orientation" was inaugurated at the end of our Spring semester which will require the advanced students to work in textile plants during the Summer. They will receive credit for this on their regular school work. I am pleased to say that the textile plants have cooperated in a marvelous way, for we have many more requests for students than we have students.

The Institute is the only textile school listed with the Federal Economics Administration programme for training foreign students who are graduate engineers.

A programme designed with the idea of accepting graduates of home economics courses has been formed under a plan developed by the Home Economics Association. There is a possibility that in the fall we shall have several students registered under this programme.

RESEARCH:

During the past year a considerable amount of research work of a confidential nature has been done at the Institute. Several of these projects have been finished and others are progressing. Some of the concerns that we have been doing these research projects for are: Cluett, Peabody Company; Givaudan-Delawanna, Inc.; Sherwin-Williams Company; and the War Production Board. All together we have had fifteen such projects on which we have been actively engaged during the past year. They have been a fine means of establishing a cooperation with industry, as well as to broaden the work of the various staff members.

REHABILITATION PROGRAMME:

Plans have been made for the establishment of courses for returning veterans. This, together with the passing of some of the bills now in Congress, will undoubtedly cause an influx of students to many of our schools and colleges. To that end, letters have been sent to textile manufacturers all over the country, acquainting them with the possibilities of such courses in our Institute.

LIBRARY:

We are very proud of the Textile Institute's Library, as it is rapidly becoming the foremost textile library in the country. During the past year 5,276 persons used the library. Many of them were from various plants in Philadelphia, as well as New York and other surrounding places. Our total collection of books, bound periodicals and pamphlets now amounts to 3,304. We are grateful to the following individual and corporate donors for their contributions to the library:

AMERICAN CYANAMID COMPANY—CALCO CHEMICAL DIVISION
AMERICAN INSTITUTE OF LAUNDERING
AMERICAN VISCOSE CORPORATION
ASBESTOS COMPANY
ASSOCIATION OF COTTON TEXTILE MERCHANTS
BOTANY WORSTED MILLS
CANADIAN INDUSTRIES, LTD.
CELANESE CORPORATION OF AMERICA
CIBA COMPANY
CONSULATE OF SWITZERLAND (Phila.)
CROSS, J. HOLLIE
DAVISON PUBLISHING COMPANY
DU PONT, E. I., DE NEMOURS & COMPANY
EAVENSON, ALBAN
FIDELITY MACHINE COMPANY
FIRESTONE INDUSTRIAL PRODUCTS COMPANY
GIVAUDAN-DELAWANNA, INC.
GRUNSTEIN, MAX (student)
HART, SCHAFFNER & MARX
HERCULES POWDER EXPERIMENTATION STATION LIBRARY
IMPERIAL CHEMICAL INDUSTRIES, LTD.
INDUSTRIAL RAYON CORPORATION
INTERCHEMICAL CORPORATION
KASSAN, SAMUEL (student)
KUHS, BETTY (student)
MARSHALL FIELD & COMPANY
MATTMAN, CARL C. (1916)
MOHAWK CARPET MILLS
NAAB, JOHN
NATIONAL ASSOCIATION OF WOOL MANUFACTURERS

NATIONAL ASSOCIATION OF HOSIERY MANUFACTURERS
NATIONAL COTTON COUNCIL
PEPPERELL MANUFACTURING COMPANY
PROBASCO, DENZIL V.
PRODESCO, INC.
RISHEL, LOUISE (student)
ROBBINS LAUNDRY
STROOCK, S. & COMPANY, INC.
THOMAS, CHARLES W.
UNITED STATES TESTING COMPANY
WHITIN MACHINE WORKS
WILLIAMSON, WILLIAM B.

The institute is a member of the Special Library Association in New York, and also the Union Library Catalog. Our librarian, Miss Bonner, is a member of the Philadelphia Section of the Special Library Association. With these connections we are kept in touch with the additions made to other libraries and they are informed of the additions made to our Library. Of the 404 books added to the Library this year, 133 were gifts, the balance were purchased; of the pamphlets, 441 were gifts, the rest were purchased. Through these gifts we feel certain that the influence of our Library is spreading rapidly.

FACULTY:

A very sad occurrence this winter was the sudden passing away of Mr. William B. Williamson, Assistant Professor of Raw Materials and Finishing. He had been with us for seventeen years and performed many creditable duties. One of his very notable deeds was the preparation of a report for the Quartermaster Depot on the worsted industry of the country, which has been rated as a highly valuable survey.

Mr. J. Hollie Cross, Assistant Professor of Mathematics, Physics, and Textile Testing resigned at the end of our Fall semester. Other vacancies were created by Professors Craig and Keally, who both entered war work at the beginning of the fall semester. This necessitated changes in our faculty line-up. Dr. Thomas, who had been a co-member of our faculty and that of the Art School, has taken over Psychology, History and English. Dr. Klaus Schocken is replacing Mr. Cross as Assistant Professor

of Mathematics and Physics. Professor William Hockenberry is teaching Business Administration. Mr. Fulton M. Farrell, who had been on our evening school staff, is taking care of Raw Materials in the day school as well as evening school. Mr. M. Stanley Davis is teaching Textile Costing. Mr. William H. Hughes is an instructor in Chemistry. Mr. George Decnyf is replacing Mr. John Linton, III, as instructor in Dyeing. These additions to our staff have made it possible for us to carry on with our research problems as well as to continue the class work with our student body. Mr. Koenig, Assistant Professor of Jacquard and Color, was made head of the Jacquard Department.

FACULTY ACTIVITIES:

The faculty is closely connected with all the various scientific and technical organizations, participating in their meetings as much as possible.

Professor France made a trip to the Rock River Woolen Mills in Janesville, Wisconsin.

Professor Williamson made a trip to the Esmond Mills in Providence, Rhode Island; also visited the prisons in Ohio, Illinois, and Wisconsin in the interest of the War Production Board.

Professor Byler visited the Givaudan-Delawanna Company in Delawanna, New Jersey and New York in connection with the research problem we have with that company.

Professors Theel, Koenig, Naab, and the writer attended the Dy-Dee Wash, Inc. annual meeting in New York. This was in connection with a research problem we had with that organization.

Professors Theel and Koenig attended the Optical Society meeting in Pittsburgh.

Professors Byler, Williamson, Theel, France and the writer attended various meetings of the American Society for Testing Materials committees in New York and elsewhere.

Professors Theel, Naab, Giese, Koenig, and the writer attended meetings of the American Association of Textile Technologists.

Professor Theel and the writer attended a meeting of the Textile Research Institute in New York.

The memorial service for one of our former students, Mr. Rudolph Fichtler, who would have received his degree this year, was attended by Professor Theel and the writer.

Professors Theel, Hughes, Koenig and the writer visited the plant of the Davidson Chemical Company in Baltimore, Maryland, in connection with a research project on fertilizer bags.

Professors Theel and Hughes made two trips to Oswego to visit the St. Regis Bag Company in connection with a research problem we have with the War Production Board.

The writer attended a meeting of the National Canvas Goods Association in Chicago, a meeting of the D-13 Committee of the American Society for Testing Materials, visited the plant of the American Enca Corporation in Enca, North Carolina, attended a meeting of the National Council of Technical Schools in Chicago, visited Sears, Roebuck Testing Laboratories, and the Research Department of Swift and Company in Chicago.

A very impressive dinner was given for Admiral Carter, a former student, in New York; a dinner was also given for Colonel Gloeckner, another former student. Both of these dinners were attended by the writer.

The writer participated in the Cotton Textile Institute meeting in New York, attended a meeting in Celebration of "Flood Free Johnstown" along with other educators of the State of Pennsylvania, and was a delegate to two Deans' Meetings—one in New Orleans and one in Asheville, North Carolina. These meetings are very important to the various textile school deans in the country for the discussion of problems which are vital to all of us. As a result of the formation of the organization known as the National Council of Textile School Deans, a considerable amount of work is being done for the Rehabilitation Bureau, and the writer is serving on a committee with several other deans to facilitate this work.

The writer addressed a meeting of the Philadelphia Textile Salesmen's Association, and the South Jersey Home Economics Association in Atlantic City, New Jersey.

DONATIONS:

We are very grateful to the Proctor & Schwartz Company for the dryer they presented to the school. This dryer, valued at \$1,050, is now in operation. We also appreciate the kindness of the H. W. Butterworth Company and the Rodney Hunt Company in providing the machines which are now being assembled for our use. The West Point Manufacturing Company has presented two Davenport Hand Looms worth several hundred dollars.

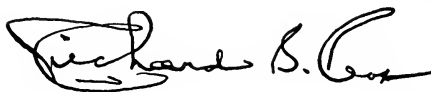
We wish to thank the following for their donations of yarns, supplies, advertising space and machinery:

ABERFOYLE MANUFACTURING COMPANY, Chester, Pa.
ALLIED CHEMICAL & DYE CORPORATION, New York City
AMERICAN VISCOSE CORPORATION, Marcus Hook, Pa.
AMERICAN VISCOSE CORPORATION, Wilmington, Delaware
AMERICAN WOOL & COTTON REPORTER, Boston, Massachusetts
ARROW NEEDLE COMPANY, Manchester, New Hampshire
ARCTIC ROOFINGS, INC., Edge Moor, Delaware
JAMES H. BILLINGTON COMPANY, Philadelphia
H. W. BUTTERWORTH & SONS, Philadelphia
CALCO CHEMICAL DIVISION, AMERICAN CYANAMID COMPANY, Bound
Brook, N. J.
CANADIAN TEXTILE JOURNAL, Montreal, Canada
CIBA COMPANY, New York City
CLUETT, PEABODY COMPANY, New York City
COLLINS & AIKMAN CORPORATION, Bristol, Rhode Island
COLLOIDS, INC., Newark, New Jersey
COTTON MAGAZINE, Atlanta, Georgia
DAILY NEWS RECORD, New York City
DOWNS CARPET COMPANY, Philadelphia
E. I. DU PONT DE NEMOURS & COMPANY, INC., Buffalo, New York
E. I. DU PONT DE NEMOURS & COMPANY, INC., Philadelphia
E. I. DU PONT DE NEMOURS & COMPANY, INC., Wilmington, Delaware
EAVENSON & LEVERING COMPANY, Camden, New Jersey
EDERER, INC., Philadelphia
FIBER & FABRIC, Cambridge, Massachusetts
GEIGY COMPANY, INC., New York City
GENERAL CHEMICAL COMPANY, New York City

GENERAL DYESTUFF CORPORATION, New York City
MRS. FRANK GIESE, Upper Darby, Pa.
GOODALL WORSTED COMPANY, Sanford, Maine
HAAS-MILLER CORPORATION, Philadelphia
HART & FOSTER, Philadelphia
JANERO DYE WORKS, Philadelphia
JOHNSON & BASSETT, INC., Worcester, Massachusetts
JOHNSON WAX MANUFACTURING COMPANY, Philadelphia
JOURNAL OF COMMERCE, New York City
KALI MANUFACTURING COMPANY, Philadelphia
KENT PRODUCTS, Pawtucket, Rhode Island
LAUREL SOAP MANUFACTURING COMPANY, Philadelphia
MILLVILLE MANUFACTURING COMPANY, Millville, New Jersey
NATIONAL ANILINE COMPANY, Philadelphia
NATIONAL MILLING & CHEMICAL COMPANY, Manayunk, Pa.
PROCTOR & SCHWARTZ COMPANY, Philadelphia
RAYON TEXTILE MONTHLY, New York City
ROYCE CHEMICAL COMPANY, Passaic, New Jersey
SANDOZ CHEMICAL COMPANY, Philadelphia
STOWE MILLS, INC., McAdenville, North Carolina
TENNESSEE EASTMAN CORPORATION, Kingsport, Tennessee
TEXTILE WORLD MAGAZINE, New York City
VICTOR RING TRAVELER COMPANY, Providence, Rhode Island
WALKER MANUFACTURING COMPANY, Philadelphia
WEST POINT MANUFACTURING COMPANY, Shawmut, Alabama

In closing this, my first report as Dean, I wish to express my thanks to the Board of Governors for their guidance and support, and also thank the faculty for their wholehearted cooperation.

Respectfully submitted,

A handwritten signature in dark ink, appearing to read "Richard B. Cox". The signature is fluid and cursive, with the first name "Richard" being more prominent and the last name "Cox" following in a similar style.

Dean.

REPORT OF THE ASSOCIATE COMMITTEE OF WOMEN TO THE PRESIDENT AND BOARD OF TRUSTEES

I hereby present the Fifty-sixth Annual Report of the Associate Committee of the Philadelphia Museum of Art.

With profound sorrow we record the death of Mrs. Herbert L. Clark. Mrs. Clark's connection with the Associate Committee was of long standing, having served very ably as its Corresponding Secretary for a number of years.

With deep regret we record the resignation of Mrs. John B. Carson.

It was with pleasure that the Committee added to the list of members, Miss Emilie S. Busch.

Due to their activities in connection with the Red Cross, etc., Mrs. Berwind, Mrs. Harrison, Mrs. Scott and Mrs. Stokes have been granted leaves of absence.

Last June the \$10,000 bequest from Mrs. Nichols (to be known as the Isabel McIlhenny Nichols Loan Fund) was received. The income from this fund is to be used for loans to deserving students and repayments of which are to be added to the principal of the Fund.

The Committee made it possible for the Art School Library to purchase *Pablo di Segovia*, illustrated by Vierge. Other gifts to the Library were made by members of the Committee.

This year the Associate Committee assisted one student to complete his education. He graduated in June. \$250 was appropriated for prizes which were awarded at Commencement, June 1.

After careful consideration the Committee decided to discontinue the League House and to sell the property at 2310 DeLancey Street.

Unparalleled war conditions have caused many handicaps in activities of the parent organization—Philadelphia Museum of Art. It is gratifying to hear from the reports of all departments that the Museum, the School of Industrial Art and the Philadelphia Textile Institute have been able to

maintain their high standard of usefulness to the City, the State and indeed to the Nation. Although this healthy condition is very encouraging, the members of this Committee look forward eagerly to the war's end which will bring back to us members of the Museum staff, members of the faculty of both Schools and the great number of students who are serving our Country, many of whom wish to continue their education here.

Respectfully submitted,

Page Randolph Platt

Corresponding Secretary.

REPORT OF THE TREASURER
TO THE PRESIDENT AND BOARD OF TRUSTEES

During the past fiscal year, the Corporation weathered severe financial storms. Private contribution largely raised by the President to the amount of \$10,000 made possible the balancing of the budget of the Museum branch of our Corporation. Due to the increase in the appropriation from the State Government, and through the enrollment of a larger number of students at the School of Industrial Art than anticipated it was possible for this School to close its year without a deficit. The Philadelphia Textile Institute, in addition, had the good fortune to obtain the generous support of the Mayor and City Council and of members of the textile industry which permitted the Institute to survive a most serious reduction in student enrollment because of the draft.

Income from our investments represents a return of approximately 4.3%. The Corporation has participated in every War Loan Drive. Our total holdings of United States Government obligations amount to 22% of our total funds.

Among our most serious problems is that of increasing, indeed of holding, our present membership. Philadelphians in the past have given generous support to our public undertakings. The report of our President, of our Director and of the Deans of the Schools, demonstrate, I believe, that we merit the public's continued support.

Respectfully submitted,



Treasurer.

FINANCIAL STATEMENT

FOR THE FISCAL YEAR ENDED MAY 31, 1944

GENERAL FUND

RECEIPTS

State of Pennsylvania	\$ 56,250.00	
City of Philadelphia	248,252.53	
Contribution for Maintenance and Research .	31,500.00	
Income Endowment and Unrestricted Funds .	24,566.66	
Membership Dues	11,875.00	
Tuition Fees	91,635.31	
	<hr/>	\$464,079.50
Due from State of Pennsylvania		18,750.00
Due from City of Philadelphia		2,083.33
		<hr/>
		\$484,912.83
Excess of Expenditures*		22,933.76
		<hr/>
		<u>\$507,846.59</u>

EXPENDITURES

Schools	\$204,259.09	
Museum	281,620.60	
Administration	21,966.90	
	<hr/>	\$507,846.59
		<u>\$507,846.59</u>

*This excess of expenditures has been met by Contributions and Pledges.

*ASSETS AND LIABILITIES

ASSETS

Cash in Bank	\$143,183.39	
Cash on Hand	250.00	
	<hr/>	\$143,433.39
Restricted Income Investment		41,000.00
Real Estate (Cost)	550,778.99	
Less: Mortgage Loan	435,000.00	
	<hr/>	115,778.99
Investments (Book Value)	2,164,951.85	
Due from State of Pennsylvania	18,750.00	
Due from City of Philadelphia	2,083.33	
	<hr/>	\$2,485,997.56
Balance		212,423.89
		<hr/>
		<u>\$2,698,421.45</u>

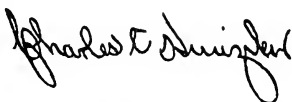
LIABILITIES

Endowment and Restricted Funds	\$2,262,736.69
Sundry Non-Operating Funds	238,684.76
Loans from Museum Funds	197,000.00
	<hr/>
	<u>\$2,698,421.45</u>

*The values of the Art Collections are not included in this Statement.

We have made an audit of the books and records of the Philadelphia Museum of Art for the fiscal year ended May 31, 1944 and hereby certify that the foregoing financial statement and statement of Assets and Liabilities correctly set forth the operations and the financial position of the Institute, respectively, for the period under review.

Yours very truly,



Certified Public Accountant.

June 12, 1944.

MEMBERSHIP

CLASSIFICATION OF MEMBERS

Benefactors, who contribute or bequeath \$25,000 or more to the Corporation.

Patrons, who contribute or bequeath \$5,000 to the Corporation.

Fellows, who contribute \$1,000 at one time.

Life Members, who contribute \$500 at one time.

Associates, who contribute \$250 a year.

Sustaining Members, who contribute \$100 a year.

Contributing Members, who contribute \$25 a year.

Annual Members, who contribute \$10 a year.

Any person may be elected a Benefactor, Patron, Fellow or Life Member, who shall have made a gift to an amount requisite for admission to the respective class, and an Honorary Benefactor, Honorary Patron or Honorary Fellow, who shall have made a loan of an important work of art or collection of a value equal to the gift of the corresponding class of members of the Corporation.

Benefactors, Patrons, Fellows, and Life Members are not liable to annual dues.

MEMBERS OF THE CORPORATION

Benefactors, Patrons and Fellows are enrolled in perpetuity. The names of those deceased are indicated by italics.

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BAUGH, MARGARET L.
BOWMAN, ELIZABETH MALCOLM
BROCK, ALICE G.
CARNEGIE CORPORATION
CHANDLER, PERCY M.
CLARK, EDWARD W.
CROZIER, MRS. WILLIAM
CURTIS, CYRUS H. K.
DARLEY, FRANCIS F. S.
DIXON, MRS. WIDENER
DOLFINGER, HENRY
DORRANCE, MRS. JOHN T.
EAKINS, SUSAN MACDOWELL
ELKINS, WILLIAM M.
ELY, ANNA W.
FAHNESTOCK, MRS. WILLIAM
FRISHMUTH, SARAH S.
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HENRY, SARAH H.
HOWELL, ANNA HAZEN
HOWELL, EDWARD I. H.
JANNEY, WALTER C.
JENKS, JOHN STORY
JOHNSON, ELDRIDGE REEVES
KEEHMLE, M. THERESA
LEA, MRS. CHARLES M.
LOEB, HOWARD A.
LORIMER, GEORGE HORACE
LORIMER, ALMA V.

LUDINGTON, CHARLES H.
MAGEE, JAMES R.
MARTIN, JOHN C.
MCILHENNY, JOHN D.
MCILHENNY, FRANCES P.
MCLEAN, WILLIAM L.
MOORE, CLARA J.
MORRIS, JOHN T.
MORRIS, LYDIA THOMPSON
PATTERSON, FRANK THORNE
PILLING, WILLIAM S.
RICE, ELEANOR ELKINS
ROBINETTE, EDWARD B.
ROCKEFELLER, JOHN D., JR.
ROSENWALD, LESSING J.
SHIPPEN, ELIZABETH SWIFT
SINKLER, WHARTON
SINKLER, MRS. WHARTON
STOKES, J. STOGDELL
STOTESBURY, EDWARD T.
STOTESBURY, MRS. EDWARD T.
TAYLOR, ROLAND L.
TEMPLE, JOSEPH E.
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Adler, Francis Heed

Albrecht, H. Carl

Allen, Clifford P., Jr.

Allen, Curtis

Allen, Mrs. Curtis

Allen, Eugene Y.

Allen, Mrs. Frederick H.

Allen, Henry B.

Amram, Philip W.

Ancker, Mrs. Laurence L.

Anderson, Mrs. John F.

Anderson, W. M.

Archer, Mrs. F. Morse

Archer, Wilbur L.

Armstrong, Mrs. F. Wallis

Arnold, Mrs. M. E.

Ashton, Mrs. Leonard

Atkinson, Elizabeth A.

Atkinson, Gertrude

Audenried, Mrs. Charles Y.

Austin, Richard L.

Avery, Horace W.

Babbitt, Niles S.

Bache, Caroline D.

Bache, Margaret Hartman

Bacon, Mrs. Albert E.

Bacon, Mrs. Ellis W.

Bacon, Mrs. Francis L.

Bains, Edward

Bains, Erskine

Baird, Mrs. Edgar

Wright, Jr.

Baird, Joseph

Balch, Mrs. Edwin Swift

Baldwin, Mrs. Benjamin

Ball, Alfred J.

Ballard, Frederic Lyman

Banes, Mrs. Walter D.

Barclay, Emily

Barclay, Mrs. William

Lyttleton

Barnes, George Emerson

Barnes, Mrs. James

Barnes, Mrs. John Hampton

Barratt, Alfred

Barranger, Alfred

Barringer, Brandon

Barringer, Mrs. Daniel

Moreau

Barrows, Mrs. Kenneth

Bartol, Eleanor G.

Bartol, Mary Grier

Bateman, T. H.

Battles, Mrs. Austin

Bauer, Mrs. Russell J.

Baugh, Mrs. Arthur P.

Baugh, Helen

Bausher, Mrs. Solon D.

Baxter, C. C.

Baylis, Mrs. William

ANNUAL MEMBERS (Continued)

- Beale, Leonard T.
 Beaumont, Charles O.
 Beck, Charles W., Jr.
 Beck, Mrs. William L.
 Bein, Amelia E.
 Bell, C. Herbert
 Belmont, L. A.
 Bendiner, Mrs. Alfred
 Benditt, Milton
 Benson, Mrs. James F.
 Benson, Mrs. Perry
 Benson, R. Dale, Jr.
 Bertollette, Helen
 Berwind, Mrs. Henry A., Jr.
 Beta Gamma Sigma
 Sorority
 Biddle, Mrs. Alexander
 Biddle, Mrs. Clement
 Biddle, Edward M.
 Biddle, Mrs. Edward W.
 Biddle, Francis
 Biddle, Mrs. H. W.
 Bieler, Louis H.
 Birdsall, Joseph C.
 Bissell, E. Perot
 Blackburne, Agnes C.
 Blaisdell, Viola Margaret
 Bloch, Mrs. Bernard
 Bloch, Jules
 Blumenthal, Mrs. Jacob
 Blumenthal, Mrs. Joseph
 Blumenthal, Moses L.
 Bodine, Mrs. S. Laurence
 Bohlen, Catherine
 Bok, W. Curtis
 Bonnell, Mrs. Henry H.
 Bonsall, Alice R.
 Borden, Mrs. E. Shirley
 Bostock, Edward C.
 Bostwick, Mrs. Margaret B.
 Bradley, Mrs. Newell C.
 Branin, Dorothy A.
 Brazil, Mrs. H. Bartol
 Brewster, C. Barton
 Brice, Mrs. C. Frederick
 Brinton, Clarence C.
 Brinton, Mrs. Clarence C.
 Brinton, Mrs. Joseph Hill
 Brock, Mrs. Arthur
 Brock, Elizabeth N.
 Brock, Mrs. John Penn
 Brock, J. Spencer
 Brodsky, Jacob H.
 Bromley, Mrs. Charles S.
 Bromley, Joseph H., Jr.
 Brooke, Mrs. Robert E.
 Brown, Mrs. Charles T.
 Brown, Clarence M.
 Brown, Dee Carlton
 Brown, Elizabeth S.
 Brown, Henry I., Jr.
 Brown, Herbert
 Brown, Mrs. Richard P.
 Brown, Mrs. Wilson H.
 Browning, Mrs. Edward
 Budd, Edward G., Jr.
 Bullard, Alfred
 Bulley, Mrs. C. Rex
 Bullitt, Margaret E.
 Bullitt, Mrs. Orville H.
 Bullock, Mrs. Benjamin
 Burnett, Mrs. W. Emory
 Burt, Edith B.
 Burt, M. Theodora
 Butcher, Mrs. Howard, Jr.
 Buten, Harry M.
 Butler, Mrs. George
 Thomas
 Buzby, Ethel M.
 Cadwalader, Mrs. Lambert
 Cadwalader, Mary Helen
 Cadwalader, Mrs.
 Williams B.
 Calder, Mrs. W. C.
 Calvert, Mrs. F. H.
 Calwell, Mrs. Charles S.
 Caner, Mrs. Harrison K.
 Caputo, Michael
 Carpenter, John T.
 Carr, Mrs. Harry C.
 Carson, Joseph
 Carter, Mrs. Charles L.
 Catlin, Mrs. Sheldon
 Cavendish, Mrs. George
 S. G.
 Chadwick-Collins, Mrs.
 James
 Chambers, Edith
 Chambers, Francis T., Jr.
 Chambers, J. Howard
 Chance, Edwin M.
 Chandlee, Edward E.
 Chaplin, Chas. C. G.
 Chaplin, Mrs. Chas. C. G.
 Chapman, Mrs. Henry
 Chase, Mrs. Randall
 Cheston, E. Calvert
 Cheston, Mrs. J. Hamilton
 Chew, Mrs. Benjamin
 Chew, Elizabeth B.
 Chrystie, Walter
 Church, Herbert
 Church, Mrs. Herbert
 Clark, Bertha
 Clark, Henry F.
 Clarke, A. Vinton
 Clement, Alice W.
 Clement, M. Withington
 Clement, Mrs. M.
 Withington
 Clerf, Louis H.
 Clothier, Isaac H., Jr.
 Clothier, Mrs. Isaac H., Jr.
 Clothier, Mr. and Mrs.
 Morris L.
 Cluett, George A.
 Coale, Edith S.
 Cobden, Mrs. A. B.
 Colahan, Mrs. John B. 3rd
 Coleman, Archie
 Coleman, Mrs. G. Dawson
 Collingwood, Jennie
 Colton, Mrs. Ralph L.
 Conlan, Mrs. Walter A.
 Conlen, William J.
 Connor, John J.
 Cooke, Jay
 Cooke, Mrs. Jay
 Cooper, Walter I.
 Coward, Mrs. Joseph
 Coxe, Mrs. Charles E.
 Coxe, Mrs. Eckley B., 3rd
 Crosby, Arthur U.
 Crouter, Gordon
 Crowder, Emma A.
 Crowder, Mrs. William S.
 Cummings, Howard C.
 Cutler, Walter P.
 Dales, E. Lewis
 Dana, Millicent
 Dannenbaum, Mrs. Edwin
 Dannenbaum, Mrs.
 Harry M.
 Dannenbaum,
 Mrs. Hermann
 Dashiell, Mrs. Phillip T.
 Davenport, Mrs. Russell W.
 David, Mrs. Edward W.
 Davis, Edna C.
 Davis, Eleanor Bushnell
 Davis, H. L. Jr.
 Davis, Mrs. W. John
 Dawes, James H.
 Day, Mrs. Frank Miles
 Deaver, Mrs. John B.
 Dechert, Mrs. Robert
 Deeter, Mrs. Paxson
 Delcher, Irving B.
 DeLuca, Charles Q.
 Dercum, Mary DeHaven
 de Spoelberch, Mrs. Eric
 De Wolf, Mrs. Halsey
 Dickey, Mrs. Charles D.
 Dickey, Eloise
 Dickinson, Philemon
 Dickson, Mr. and Mrs.
 William T.
 Dilks, Mrs. John H.
 Dilks, W. Howard
 Dillon, Edward Saunders
 Dilworth, Richardson
 Disston, S. Horace
 Doak, Charles B.

ANNUAL MEMBERS (Continued)

Dolan, Mrs. Clarence W.
 D'Olier, Mrs. Francis W.
 Donnelly, L. M.
 Dooner, Richard T.
 Dornan, Mrs. Sarah E.
 Dougherty, Mrs. Thomas Harvey
 Doughten, William S.
 Doughten, William W.
 Downs, Mrs. Norton
 Drabenstadt, George R.
 Drayton, Frederick R.
 Drucker, Jerome
 Drueding, Caspar
 Duane, Mrs. Russell
 DuBarry, William H.
 Duer, John VanBuren
 Duer, Mrs. John VanBuren
 Dulles, Mrs. Heatly C.
 Duveen Brothers
 Earle, Doris
 Earle, Mary Pardee
 Earp, Anne Tucker
 Eastman, Mrs. Neddom A.
 Eastwick, Abram T.
 Eastwick, Joseph L.
 Ebert, Mrs. Joseph W.
 Edmonds, Franklin Spencer
 Edmonds, Mrs. Franklin Spencer
 Ehle, Mrs. Archibald Hyde
 Ehret, Mrs. Harry
 Elliott, Huger
 Elliott, Mrs. William J.
 Ellis, Mrs. Thomas Biddle
 Ely, Gertrude S.
 Ely, Van Horn, Jr.
 Emerson, Victor Frederick
 Emerson, Mrs. Victor Frederick
 Emhardt, William H.
 Emlen, Mrs. Samuel
 Engle, Lydia C.
 English, Caroline C.
 English, Mrs. Chancellor C.
 Erdman, Mrs. W. Kenny
 Eshleman, Mrs. Benjamin
 Esty, Mrs. Robert P.
 Ettelson, Henry J.
 Evans, Mrs. Edmund C.
 Evans, Rowland
 Evans, Thomas
 Eves, Mrs. Curtis C.
 Fable, Frederick A.
 Fagan, Emma Lowry
 Farley, Mrs. M. N.
 Farnum, Henry W.
 Farrell, Mrs. Katherine
 Fassitt, Mrs. John H.
 Fawley, J. Russell
 Febiger, Mrs. Christian
 Feldman, Jacob B.
 Fenninger, Mrs. Carl W.
 Fernley, Hattie M.
 Fife, Mrs. Charles A.
 Finckel, Eliza Royal
 Finletter, Mrs. Edwin M.
 Fisher, Mrs. E. Monroe
 Fisher, Mrs. Philip B.
 Fisher, Samuel
 Fleisher, Mrs. Louis M.
 Fletcher, Mrs. Jane Gordon
 Flint, George
 Flynn, Florence B.
 Foerderer, Mrs. Edward
 Foerderer, Elsie
 Foerderer, Percival E.
 Folz, Stanley
 Ford, Mrs. Frank J.
 Forster, H. Walter
 Foster, Richard W.
 Foulke, Wm. G., 2nd
 Fox, Mrs. Caleb F., Jr.
 Fox, Helen A.
 Fox, Joseph Craig
 Fox, Mrs. Wm. Henry
 Franklin, Mrs. Walter S.
 Frazier, Mrs. W. West, 3rd
 Freeman, Addison B.
 Freeman, George C.
 Freeman, Mrs. Harold A.
 Freeman, Mrs. M. M.
 Fries, Emma R.
 Funk, Nevin E.
 Furness, Mrs. Radclyffe
 Galey, William T., Jr.
 Gammon, Mrs. George Davis
 Garcin, Mrs. Edward H.
 Gardiner, Mrs. John, Jr.
 Garrett, Alfred C.
 Garrett, Mrs. Alfred C.
 Gates, Mrs. Jay
 Gaunt, Mrs. William E., Jr.
 Geesey, Titus C.
 Gentle, Mrs. James C.
 Gerenbeck, Franklin C.
 Gerenbeck, George
 Gerhard, Albert P.
 Gerhard, Mrs. William G.
 Gessner, Howard R.
 Gest, Lillian
 Gest, Mrs. William P.
 Gibbs, Mrs. Ralph
 Gilkyson, Hamilton H.
 Gill, John D.
 Gilpin, Mrs. John C.
 Goldbaum, Mrs. Jacob S.
 Golder, Mandes
 Good, Lloyd
 Goodall, H. W.
 Graham, Mrs. Fred W. W.
 Grange, Mrs. William D.
 Gray, William F.
 Greenberg, Joseph J.
 Greene, Ryland Warriner
 Greenough, Cornelia
 Gribbel, Mrs. J. Bancker
 Gribbel, W. Griffin
 Griest, Thomas H.
 Griffith, Mrs. Paul H.
 Griscom, Mrs. J. Milton
 Griscom, Mrs. William B.
 Gross, Joseph W.
 Guetter, Julius
 Guffy, Edythe M.
 Haas, Mr. and Mrs. Harry J.
 Hacker, Mrs. Arthur H.
 Haehnlen, Mrs. Walter L.
 Hagan, Peter P.
 Hagstoz, Arthur T.
 Hall, Mrs. Clayton Morris
 Hall, Mabel Bruce
 Hallowell, Helen R.
 Halton, Thomas H., Sr.
 Hamill, Mrs. Samuel McC.
 Hammond, Mrs. L. Jay
 Hancock, Mrs. F. Woodson
 Hancock, James
 Hand, Helen G.
 Hansche, Maude B.
 Hansell, Mrs. Alfred Wetherill
 Harbison, Helen D.
 Hardt, Frank M.
 Hardt, J. William
 Hare, Esther B.
 Hare, T. Truxtun
 Harris, David W.
 Harris, Earl
 Harris, Mrs. Frazer
 Harris, J. Andrews, 3rd
 Harris, Mrs. J. Andrews, 3rd
 Harris, Mrs. James Russell
 Harrison, George L.
 Harrison, Mrs. George L.
 Harrison, Mrs. Harry W.
 Harrison, Mrs. John, Jr.
 Harrison, William Welsh, Jr.
 Hart, Mrs. Thomas
 Hart, Mrs. William H.
 Haskell, Harry G.
 Haskins, Mrs. Harold
 Hatfield, Charles J.
 Hatfield, Mrs. James S.
 Haupt, Grace G.
 Hay, Mrs. Charles
 Hays, Annie B.
 Hayt, Mrs. Todd
 Hayward, Anna Howell
 Hayward, Mrs. Nathan
 Hazard, Spencer P.
 Hazlett, James V.
 Headman, Anna E.
 Helbert, George K.

ANNUAL MEMBERS (Continued)

- Hellerman, Mrs. Harry H.
 Henderson, Mrs. George
 Henderson, Mrs. George R.
 Henderson, Mrs. Joseph W.
 Henning, Mary E.
 Henry, Mrs. Bayard
 Hepworth, Florence L.
 Herben, Stephen Joseph
 Herkness, Mrs. Lindsay C.
 Highley, Mrs. George N.
 Hill, Mrs. J. Bennett
 Hilles, Franklin S.
 Hinchman, Mrs. C. Russell
 Hires, William L.
 Hoffman, Mrs. C. F.
 Hogg, Mrs. J. Renwick
 Hogue, Mrs. Robert M.
 Holden, Hallie K.
 Hollingsworth, Mrs. John P.
 Hood, Mrs. George Gowen
 Hopkinson, Mrs. Edward
 Hopper, Mrs. Charles
 Sterling
 Hopper, Marie Louise
 Horstmann, Mrs. Walter
 Horstmann, Mrs. William H.
 Horton, Allen F.
 Hosford, Mrs. Norman F.
 Houston, Samuel F.
 Howard, Morton
 Howe, Charlotte B.
 Howell, Carol-Joyce
 Howell, Cooper
 Howell, Josephine F.
 Huber, Mrs. John Y., Jr.
 Huey, Mrs. Arthur B.
 Hurlburt, W. Merritt
 Huston, Laetitia P.
 Hutchinson, A. P.
 Hutchinson, Katharine P.
 Hutchinson, Mrs. S.
 Pemberton
 Hutchinson, Mrs. Morris
 Huttinger, Mrs. E. Paul
 Hyde, James H.
 Iliff, Mrs. Arthur R.
 Illman, Adelaide T.
 Ingber, Mrs. David
 Ingersoll, George E.
 Ingersoll, George F.
 Ingersoll, Mrs. George F.
 Ingersoll, Robert S., Jr.
 Ingersoll, Mrs. Robert S., Jr.
 Irvine, Mrs. James
 Jackson, Mrs. Joseph
 Taylor
 Jacobs, Mrs. George W., Jr.
 Jacobs, Mrs. Yarnall
 Jeanes, Mrs. Henry S.
 Jeanes, Mrs. Joseph Y.
- Jefferys, Mrs. Edward M.
 Jenkins, Mrs. Theodore F.
 Jenks, Mrs. Robert D.
 Jennings, Mrs. Charles B.
 Johnson, Mrs. Alba B.
 Johnson, Mrs. Alba B., Jr.
 Johnson, Harry E.
 Johnson, Walter James
 Johnston, D. V.
 Joiner, Franklin
 Jones, Arthur Woodruff
 Jones, George H.
 Jones, Henry Hand
 Jones, Mrs. J. Barclay
 Jones, Mrs. Spencer L.
 Jordan, Frederick
 Jordan, Mrs. T. Carrick
 Junkin, George B.
 Junkin, Mrs. George B.
 Justice, Mrs. George L.
 Kaeser, Charles W., Jr.
 Keith, Mrs. Sidney W.
 Kelley, George E.
 Kendall, Mrs. Paul
 Kendrick, Mrs. Murdoch
 Kent, A. Atwater, Jr.
 Kenworthy, Mrs. Thomas
 Kimball, Fiske
 Kind, Mrs. Paul A.
 Kind, Mrs. Philip
 King, Katharine S.
 Kingsley, Wm. H.
 Kingsley, Mrs. Wm. H.
 Kinsey, Helen F.
 Klahr, Emma
 Klapp, Mrs. Wilbur
 Paddock
 Klein, Max D.
 Klein, Samuel A.
 Klein, Mrs. Thomas
 Knabe, Lola E.
 Kneeder, Howard S., Jr.
 Knight, D. Allen
 Knowles, Frank Crozer
 Kohn, Bernard A.
 Koyl, George Simpson
 Kozole, Mary A.
 Krauss, Mrs. Sydney L.
 Kremer, John
 Krewson, W. Stanleigh
 Krumbhaar, Mrs. C.
 Hermann
 Kuemmerle, Gustave C.
 Kuhn, C. Hartman
 LaBoiteaux, Mrs. Isaac
 Lacey, Mrs. J. Madison
 Laird, Mrs. J. Packard
 Lamb, Mrs. William H.
 Landenberger, Mrs. J. L.
 Langdon, Mrs. H. Maxwell
 Langston, Samuel M.
- Langston, Mrs. Samuel M.
 Larzelere, John L.
 Lavoie, Edwin M.
 Lawler, Percy E.
 Lawson, Harry
 Lea, Van Antwerp
 Leaming, Mrs. E. B.
 Lear, John B., Jr.
 Leas, Mabel Alice
 Lee, Mildred W.
 Lee, Mrs. P. Blair
 Lee, Mrs. Walter Estell
 Leedom, Mrs. Charles
 Leeds, Mrs. Morris E.
 Lefton, Al Paul
 Lennig, Rufus King
 Levinson, Max
 Levy, Alexander S.
 Levy, Mrs. Della B.
 Levy, Howard S.
 Levy, Lionel Farraday
 Levy, Mrs. Lionel Farraday
 Lewis, Anna Shippen
 Lewis, Clifford, Jr.
 Lewis, Mrs. Clifford, Jr.
 Lewis, Mrs. Francis A.
 Lewis, H. G.
 Lewis, Mrs. Howard W.
 Lewis, Mrs. John
 Frederick, Jr.
 Lewis, Shippen
 Lindenmeyer, Mrs. M. M.
 Lingelbach, William E., Jr.
 Linn, Mrs. William B.
 Linton, M. Albert
 Linton, Mrs. M. Albert
 Lippincott, Mrs. Bertram
 Lloyd, Mrs. Horatio Gates,
 Jr.
 Lloyd, Richard W.
 Lloyd, Mrs. Stacy B.
 Lochhead, Catherine P.
 Locke, Mrs. Robert W.
 Lockwood, Mrs. John S.
 Loeb, Mrs. Adolf
 Loeb, Ludwig
 Logan, Mrs. John W.
 Logan, Robert R.
 Long, Walter E.
 Longshore, William A.
 Longstreth, Mrs. Howard
 Louchheim, Mrs. Joseph A.
 Louchheim, Mrs. William S.
 Low, Mrs. Howe
 Lowry, Sarah N.
 Lucas, Mrs. H. Spencer
 Lucas, Mrs. William W.
 Ludlum, Mrs. Seymour
 DeW.
 Lutz, Mrs. George, Sr.
 Lynes, Mr. and Mrs. J.
 Russell

ANNUAL MEMBERS (Continued)

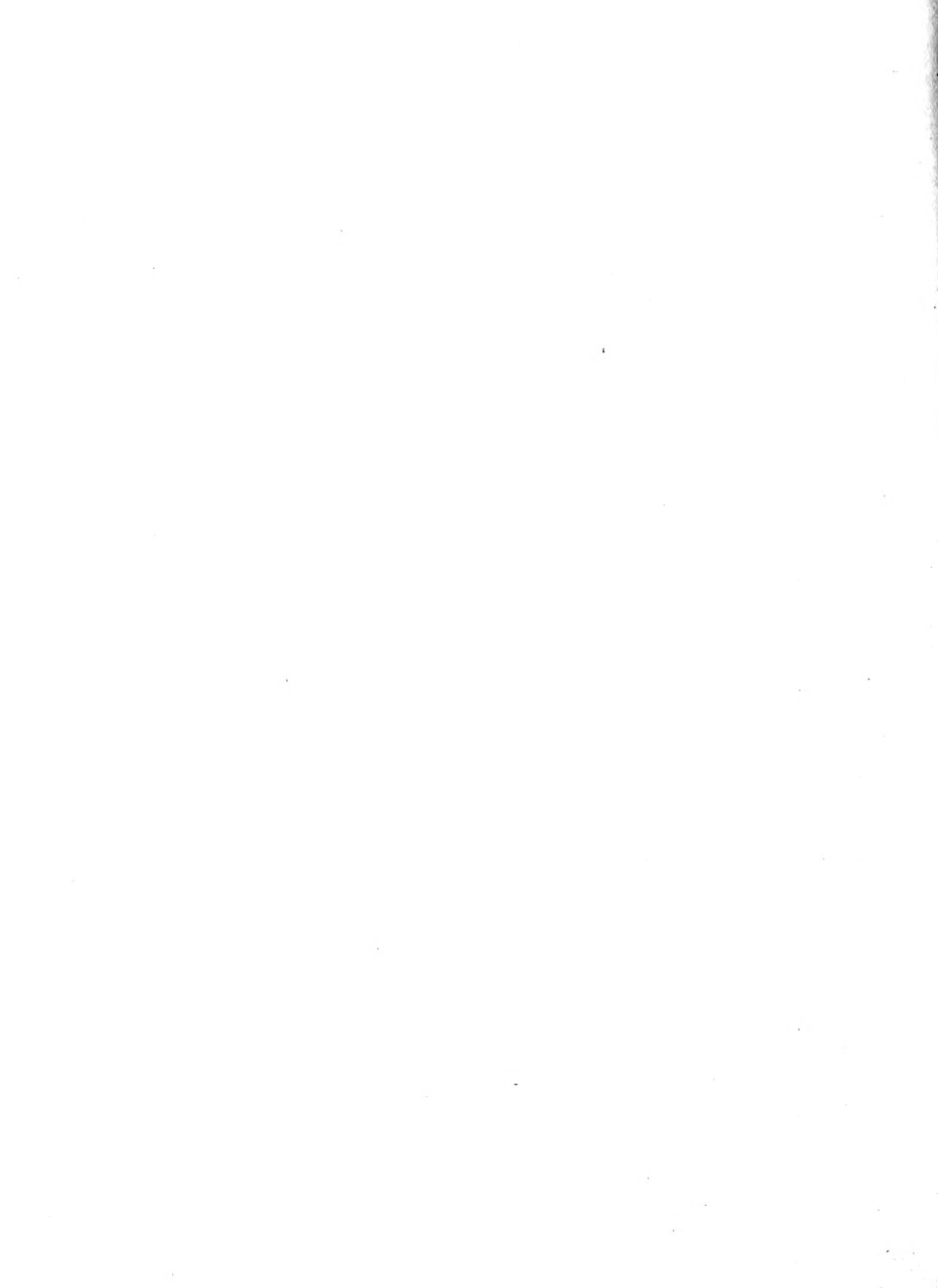
- Mabie, Walter C.
 MacCoy, Marjorie N.
 Macdonald, Mrs. Robin
 MacGeorge, Beatrice
 Maddock, Henry A.
 Madeira, Louis C., 4th
 Madeira, Mrs. Louis C., 4th
 Magill, James P.
 Manning, Frederick J.
 Marceau, Henri
 Marshall, Sara T.
 Marshall, Thomas R.
 Martin, E. Gwen
 Mason, Mary T.
 Mason, William Clarke
 Mason, Mrs. William Clarke
 Mathers, Frank F., Inc.
 Mathers, Mrs. Frank F.
 Mathewson, Robert J.
 Maule, Margaret C.
 Maulsby, Matilda
 Mauran, Frank
 Maxwell, Mrs. John R.
 Mayer, Mrs. Clinton O.
 Mayer, Mrs. Henry C.
 McAllister, Mrs. J.
 Rutherford
 McAlpin, David H.
 McBride, Thomas
 McBurney, Mrs. Andrew M.
 McCahan, Mrs. William
 J., Jr.
 McCall, Virginia A.
 McCarthy, D. J.
 McClelland, George W.
 McCloskey, Mrs. John F.
 McCook, Mrs. Walter
 McCormick, Mrs. Vance
 McCracken, Robert T.
 McCreery, Mrs. Samuel
 McCullough, Mrs.
 Edmund H.
 McCurdy, Mrs. J. Aubrey
 McElroy, Mrs. Clayton
 McGowin, Mrs. R. S.
 McHenry, Margaret
 McIlhenny, Francis S., Jr.
 McIlvain, Mrs. J. Gibson
 McIntire, A. Reed
 McKean, Mrs. Bispham
 McKean, Nancy B.
 McLain, Mrs. Louis
 McLean, Robert
 McLean, Mrs. William L., Jr.
 McMullan, James
 McMullan, Mrs. James
 McMullan, Mrs. David, Jr.
 McOwen, Mrs. Frederick
 Mechling, Mrs. B. Franklin,
 Jr.
 Meigs, Mrs. John F., 2nd
 Meirs, Mrs. William
 Weightman
 Mendenhall, Georgianna A.
 Merrick, Mary R.
 Merrick, Mrs. Samuel
 Vaughan
 Mertz, Oscar E.
 Meyers, Clarence L.
 Meyers, Mrs. Morton J.
 Miller, Walter P.
 Milliette, Earl B.
 Millville Manufacturing
 Company
 Milne, Frances F. J.
 Mink, George W., Jr.
 Mitchell, George
 Mitchell, Mrs. J. Clayton
 Montgomery, James
 Alan, Jr.
 Montgomery, W. W., Jr.
 Moore, Coleman B.
 Moore, Mrs. Coleman B.
 Moore, Mrs. H. McKnight
 Moore, Dr. and Mrs.
 Matthew T.
 Moorhouse, Mrs. H. Wilson
 Morgan, Mrs. F. Corlies
 Morrell, Mrs. Edward de V.
 Morris, Mrs. Caspar Wistar
 Morris, Ellen
 Morris, Harrison S.
 Morris, I. Wistar
 Morris, Mrs. I. Wistar
 Morris, Marriott C.
 Mortimore, Mrs. Charles
 Moss, Mrs. James E.
 Mueller, Charles G.
 Musser, Mrs. Charles S.
 Myers, W. Heyward
 Nalle, Mrs. Jesse
 Neilson, Mrs. Lewis
 Neubauer, Lorenz
 Newburger, Mrs. Frank L.
 Newhall, C. Stevenson
 Newhall, Mrs. Daniel A.
 Newkirk, Martha Bacon
 Newton, A. G.
 Niblo, James M.
 Niesson, Arthur A.
 Norberg, Rudolph C.
 Norris, Mrs. Chas. C., Jr.
 Norris, George W.
 Noyes, Mrs. C. Reinhold
 Oakley, Mrs. Thornton
 Obermayer, Leon J.
 Odenwelder, Asher J.
 Oelbermann, Mrs. Julius
 Okie, R. Brognard
 O'Neal, Mrs. Alexander
 Hay
 O'Neill, John T.
 O'Neill, Katherine B.
 O'Neill, W. Paul
 O'Neill, Mrs. W. Paul
 Orr, George P.
 Ortlip, Harry S.
 Otto, Arthur B.
 Packard, Mrs. Francis R.
 Packard, George R., Jr.
 Packard, Mrs. John H.,
 3rd
 Palmer, Mrs. Frederic
 Park, Mrs. William
 Patterson, Mrs. George
 Stuart
 Patton, Mrs. J. Lee
 Paul, A. J. Drexel
 Paul, W. P.
 Paulmier, Mrs. L. S., Jr.
 Paulson, Frances E.
 Pearson, Mrs. Joseph T.
 Pearson, Joshua Ash
 Pease, Mrs. Henry H.
 Peck, Mrs. Arthur
 Peirce, Thomas May
 Peirce, Wilmot Grant
 Peirce, Mrs. Wilmot Grant
 Pendleton, Constance
 Pennington, Mrs. Albin G.
 Pennsylvania Society of
 Miniature Painters
 Pennypacker, Bevan A.
 Pepper, Mrs. B. Franklin
 Pepper, William
 Perkins, Charles C.
 Perkins, Mrs. T. H. Dudley
 Perrin, Charles C.
 Pew, Arthur E.
 Pew, Mrs. J. Edgar
 Pew, J. N., Jr.
 Pew, Mrs. John G.
 Pew, Mrs. H. Elliott
 Pfaelzer, Mrs. Frank
 Pharo, Mrs. Walter W.
 Pierce, Mrs. Robert V.
 Platt, Mrs. Charles
 Platt, John O.
 Pleet, David H.
 Pleet, Mrs. William
 Polk, Mrs. William D.
 Pomeroy, John Nevins
 Porcher, Samuel
 Porter, Elva
 Porter, Mrs. W. Hobart
 Post, Mrs. L. Arnold
 Powers, Mrs. Fred Perry
 Prentice, Mrs. William K.
 Price, Philip

ANNUAL MEMBERS (Continued)

- Prime, Alice M.
 Purviance, Julia Evelyn
 Purviance, Mrs. J. Nelson
 Putney, R. Emerson
 Quell, Albert
 Rader, Mrs. Archibald
 Fleming
 Raiziss, Mrs. Anna
 Randolph, Evan
 Randolph, Mrs. Evan
 Randolph, Hampton C.
 Rea, Robert W.
 Read, William B.
 Reath, Mrs. Benjamin
 Reath, Thomas
 Reber, J. Howard
 Rebman, Henry J.
 Rebmann, G. Ruhland, Jr.
 Redman, Mrs. John L.
 Reed, Luther D.
 Reese, Warren S.
 Reeves, Mrs. A. S.
 Reeves, Mrs. Horace A.
 Reichert, Emma H.
 Reichmann, Mr. and Mrs.
 Arthur A.
 Reuss, William
 Rhoads, Lydia W.
 Rhoads, Owen B.
 Rhoads, William E.
 Richardson, Grace P.
 Richmond, Francis H.
 Richter, B. Nathaniel
 Ridgway, Mrs. Thomas
 Riggs, Robert
 Ristine, Mrs. Charles S.
 Ritchie, Mrs. C. L.
 Ritter, R. M.
 Rivinus, Mrs. E. Florens
 Rivise, Charles W.
 Robb, Mrs. Henry B.
 Robb, Max
 Robbins, Mrs. George S.
 Roberts, Mrs. George
 Brooke
 Roberts, H. Radclyffe
 Roberts, Isaac W.
 Robertson, Wilfrid H.
 Robinson, Mrs. Louis
 Barclay
 Robinson, Mrs. Samuel
 Rockey, Chas. S.
 Rosenbaum, Robert
 Rosengarten, Mrs.
 Adolph G.
 Rosengarten, Frederic
 Rosengarten, Mrs. J.
 Clifford
 Rosengarten, Joseph G.
 Rosenwald, Mrs. Lessing J.
 Ross, Mrs. Henry A.
 Ross, Sophia L.
 Ross, T. Edward
 Rowan, Stephen C.
 Rowland, Mrs. Louis H.
 Rowland, Mrs. Wm. O., Jr.
 Rump, Marie W.
 Russell, Mrs. C. J.
 Russell, Norman F. S.
 Rust, Harry R.
 Sachsenmaier, George
 Sailer, A. Jackson
 Sailer, Emily W.
 Salis, Mrs. Arthur
 Sanson, Mrs. Albert W.
 Sargent, Mrs. S. Worcester
 Saul, Mrs. Maurice B.
 Saul, Maurice Bower
 Saul, Walter Biddle
 Saul, Mrs. Walter Biddle
 Savage, Mrs. Ernest C.
 Saylor, Harold D.
 Scattergood, Mrs. Alfred G.
 Scattergood, J. Henry
 Scattergood, Mrs. Thomas
 Schaffer, William I.
 Schaffer, Mrs. William I.
 Schekter, Yale L.
 Schell, S. Gertrude
 Schenck, Julius
 Schmidt, Henry R.
 Schnader, Mrs. William A.
 Schneider, Mrs. Karl J.
 Schoettle, Mrs. Edwin J.
 Schoettle, Wm. C.
 Schoff, Mrs. Leonard H.
 Schofield, Mrs. Everett A.
 Scholler, Fred C.
 Schorr, George J.
 Schwartz, Mrs. H. W.
 Scott, Alice A.
 Scott, Edgar
 Scott, Ernest
 Scott, Thomas M.
 Scrivanich, D.
 Scull, Mrs. William S.
 Seales, Margaret
 Seeley, Mrs. Oscar
 Sellers, Mrs. Howard
 Sessler, J. Leonard
 Shaff, Mrs. Martin
 Sharples, Mrs. Philip T.
 Sharpless, T. Wilson
 Shaw, Dexter N.
 Sheble, Mrs. Frank J.
 Sheerr, Philip L., & Son
 Shelton, Mrs. F. H.
 Shepard, William V. K.
 Sherrerd, Mrs. William D.
 Shewbrooks, Daniel M.
 Shillard-Smith, Mrs. C.
 Shoemaker, Mary Williams
 Short, Joseph A.
 Shriver, Mrs. Mel H.
 Shupp, Mary R.
 Siegel, Mrs. Adrian
 Sill, Mrs. Harold
 Montgomery
 Sims, Joseph P.
 Sinkler, Charles
 Sinkler, Julia U.
 Sinkler, Louise E., 2nd
 Sinkler, Wharton, Jr.
 Sinnickson, Mrs. Charles
 Siter, Mrs. E. Hollings-
 worth
 Skilling, Mrs. Joseph
 Kennard
 Skinner, Mrs. Alexander R.
 Slade, Mrs. Alexander T.
 Slifer, Levina
 Smith, Alfred Percival
 Smith, Arthur D.
 Smith, Ethel
 Smith, G. Allen
 Smith, Mrs. G. Allen
 Smith, Mrs. L. M. C.
 Smith, Lewis MacCuen
 Smith, Mary C.
 Snedaker, E. Raymond
 Snedaker, Mrs. E. Raymond
 Snellenburg, Mrs. Harry H.
 Snellenburg, Harry, Jr.
 Snellenburg, Mrs. Morton E.
 Snyder, Allen G.
 Solomon, Martin
 Spaeth, Edmund B.
 Spangler, John L.
 Spellissy, Mrs. Amy W.
 Spreter, Roy F.
 Staples, Philip C.
 Starkweather, John K.
 Starr, Floyd T.
 Starr, James
 Starr, Mrs. James
 Steel, A. G. B.
 Steere, Jonathan M.
 Stem, Samuel G.
 Stem, Mrs. Samuel G.
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 Stern, Mrs. Harry I.
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 Stokes, Mrs. W. Standley
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 Thomas, Wilbur K.
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 Thompson, Mrs. R. Ellison
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 Tidball, Mrs. William
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 Townsend, Caspar W. B.
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 Townsend, Mrs. Frederick
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 Vauclain, Mrs. Jacques L.
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 Wasserman, William Stix
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 Wear, Mrs. William Potter
 Weber, David
 Weber, Ernest G.
 Weber, F. W.
 Weber, Mrs. Marie H.
 Weil, Mrs. Edwin
 Weill, Mrs. Alfred S.
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 Wendler, Mrs. Paul B.
 Wenger, Mrs. Morris
 Wentz, Mrs. Daniel B.
 West, William Morton
 West, W. Nelson L.
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 Wetherill, Mrs. Francis M.
 Wetherill, Mrs. Wm.
 Chattin
 Weyl, Mrs. Julius S.
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 White, Mrs. William
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 Wiler, Herbert Day
 Willard, DeForest P.
 Willet, Henry Lee
 William Penn Charter
 School
 William, Mrs. Carroll R.
 Williams, David E.
 Williams, Mrs. T. Churchill
 Williams, Mrs. LeRoi John
 Williams, Thomas S.
 Willing, Charles
 Wilmerding, Mrs. David R.
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 Wilson, Stanley E.
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 Winsor, Mrs. James D., Jr.
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 Wirkman, Emanuel W.
 Wistar, Charles M.
 Wistar, Rebecca B.
 Wistar, Thomas
 Wistar, Mrs. Thomas
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 Wister, Owen J.
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 Wolf, Howard A.
 Wolf, Mrs. Louis
 Wolf, Ruth M.
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 Wood, Mrs. Charles R.
 Wood, Grahame
 Woodall, John
 Woodall, Mrs. John
 Woodruff, A. Allen
 Woodward, Mrs. Samuel
 Woodward, Stanley
 Woodworth, Allegra
 Woodworth, Mary
 Katharine
 Woolman, Mrs. Edward
 Wright, Alice M.
 Wright, Mrs. Harrison B.
 Wright, Mrs. Philip H.
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I give and bequeath unto the PHILADELPHIA MUSEUM OF ART the sum of.....dollars, free of all taxes.

WITNESSES.....
.....

FORM OF DEVISE OF REAL ESTATE

I give and devise unto the PHILADELPHIA MUSEUM OF ART all that certain (*here insert a description of the property*) free of all taxes.

WITNESSES.....
.....

FORM OF SUBSCRIPTION

Enclosed please find cheque for

Annual Member	\$10 a year
Contributing Member	\$25 a year
Sustaining Member	\$100 a year
Associate	\$250 a year
Life Member	\$500 at one time
Fellow	\$1,000 at one time
Patron	\$5,000 or more
Benefactor	\$25,000 or more

The Museum Bulletin and notifications of special exhibitions and Museum events and School lectures may be sent to

Name.....

Address.....

Gifts or bequests for either the Museum or the School should be made to the PHILADELPHIA MUSEUM OF ART.



Philadelphia Museum of Art

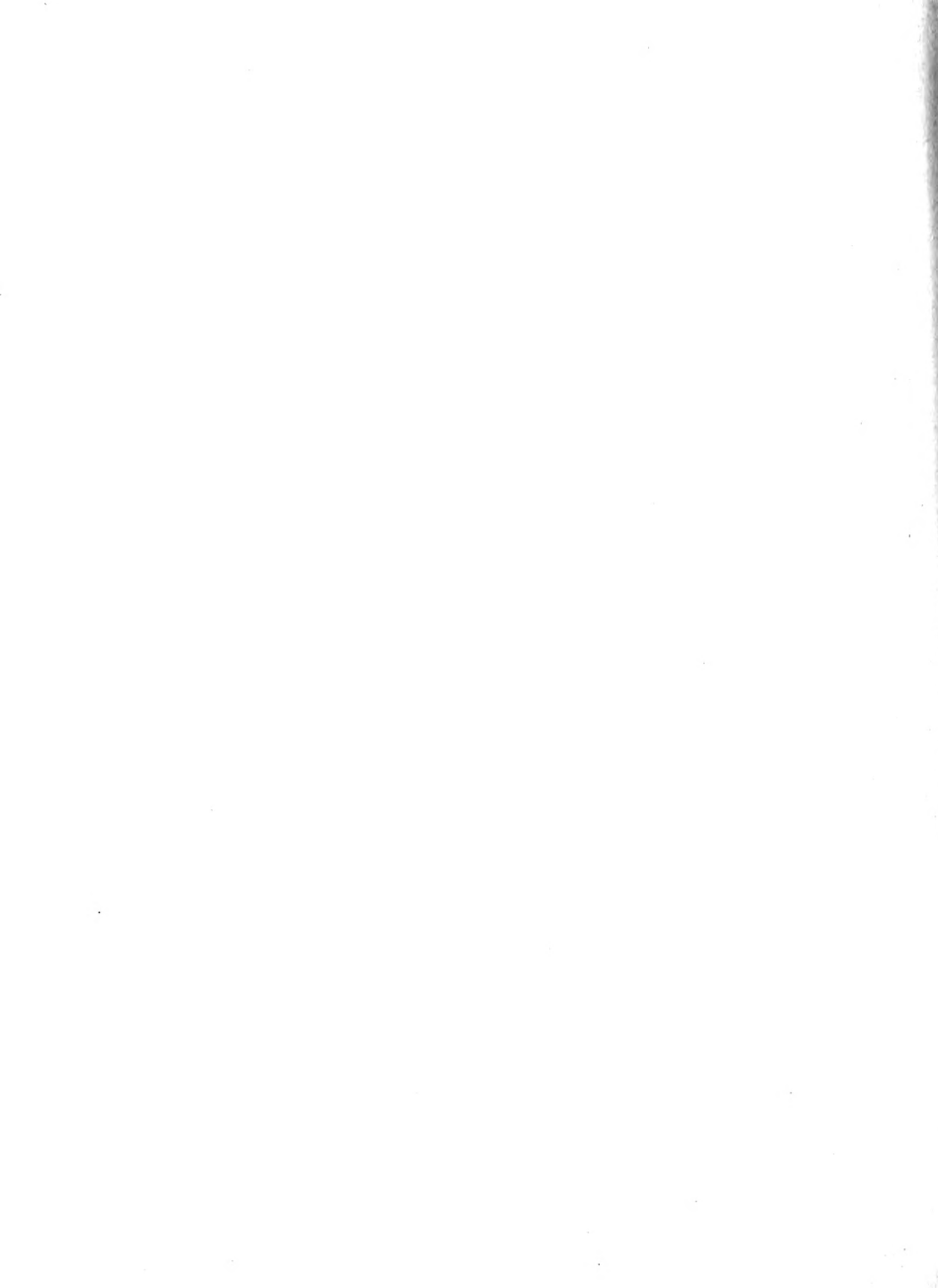


*All passes, art alone
Enduring stays with us;
The bust outlasts the throne,
The coin, Tiberius.*

SIXTY-NINTH ANNUAL REPORT
OF THE
PHILADELPHIA MUSEUM OF ART
FOR THE YEAR ENDED MAY 31, 1945
WITH THE LIST OF MEMBERS



PHILADELPHIA • 1945



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Perspective

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Lectures: Illustration

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Costume Design

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Instrumental Drawing

*In Service

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PHILADELPHIA TEXTILE INSTITUTE

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Diploma—School of Industrial Art
Philadelphia Textile Institute
Dean
- EDWARD W. FRANCE**
L.H.D., Temple University
Dean Emeritus
- ***PAUL C. BEATTY**
Diploma—Philadelphia Textile Institute
Instructor in Weave Formation and Fabric Analysis
- REBECCA K. BONNER**
A.B., Earlham College
B.S. in L.S., Drexel Institute of Technology
Librarian
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B.S. in Chemistry, University of Pennsylvania
Assistant Professor of Chemistry
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B.S. in M.E., University of Pennsylvania
A.M., Cornell University
Assistant Professor of Physics and Mathematics
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University of Pennsylvania
Instructor in Accounting and Costing
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Assistant Professor of Dyeing and Printing
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Philadelphia Textile Institute
B.S. in Industrial Engineering, Pennsylvania State College
Professor in Charge of Wool and Worsted Yarn Manufacture and Finishing
- FRANK L. GIESE**
B.S. in Textile Engineering—Philadelphia Textile Institute
Professor in Charge of Weave Formation and Fabric Analysis
- ***JOSEPH E. GOODAVAGE**
Diploma—Philadelphia Textile Institute
Associate Professor of Dyeing and Printing
- WILLIAM R. HOCKENBERRY**
B.S., University of Pennsylvania
A.M., University of Pennsylvania
Lecturer on Business Administration
- WILLIAM H. HUGHES**
A.B., University of Pennsylvania
B.S., University of Pennsylvania
M.S., Philadelphia College of Pharmacy
Assistant Professor of Chemistry
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M.B.A., University of Pennsylvania
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Philadelphia Textile Institute
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B.S. in Economics, University of Pennsylvania
Lecturer on Economics
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Philadelphia Textile Institute
Professor in Charge of Cotton Yarn Manufacture and Knitting
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Instructor in Chemistry and Dyeing
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C.E., Cornell University
LL.B., University of Maryland
Instructor in Mechanical Drawing

*Loaned to Industry or Serving in the Armed Forces for Duration.

REPORT OF THE BOARD OF TRUSTEES

TO THE MEMBERS OF THE PHILADELPHIA MUSEUM OF ART

LADIES AND GENTLEMEN:

The Museum's outstanding achievement of the year was the purchase, by subscription of a group of generous private donors, of the collection of mediaeval and Renaissance art formed by the late George Grey Barnard in the years since 1925. Mr. Barnard's earlier collection, bought in that year by John D. Rockefeller, Jr., and presented to the Metropolitan Museum, forms the nucleus of its Cloisters in New York. This later collection, scarcely second to it in extent and importance, will go chiefly to enrich the mediaeval section of the Philadelphia Museum, of which the cloister and some other elements were previously acquired through Mr. Barnard. In addition, three noble rondels of the earliest French gothic glass were given, in memory of her husband, by Mrs. Clement Biddle Wood. Our unsurpassed setting will now be filled with a wealth of distinguished sculpture and other works of the art of the middle ages, fully abreast of the Museum's great collections in other fields.

These grew likewise, notably by the gift of her collections of laces and French prints from Mrs. Morris Hawkes of New York and of another important group of old French prints from Dr. A. S. W. Rosenbach and Mr. Philip H. Rosenbach of Philadelphia, and by the purchase, from the McIlhenny fund income, of the great Isfahan Carpet of the Widener Collection at Lynnewood Hall.

Our two schools, the Philadelphia Textile Institute and the School of Industrial Art, successfully passed through another war year maintaining their high standards of instruction. Conditions have necessarily placed heavy burdens upon our deans and their staffs, which have been met with high courage and patience.

The legacy offered us of the Graphic Sketch Club, founded and owned by the late Samuel S. Fleisher, with an endowment to meet its cost of operation, has been accepted by our trustees under the terms of his will. Hereafter this widely known institution will become part of our educational activities. It is now named, The Samuel S. Fleisher Art Memorial, in accordance with the terms of the bequest. Its buildings, located at 719

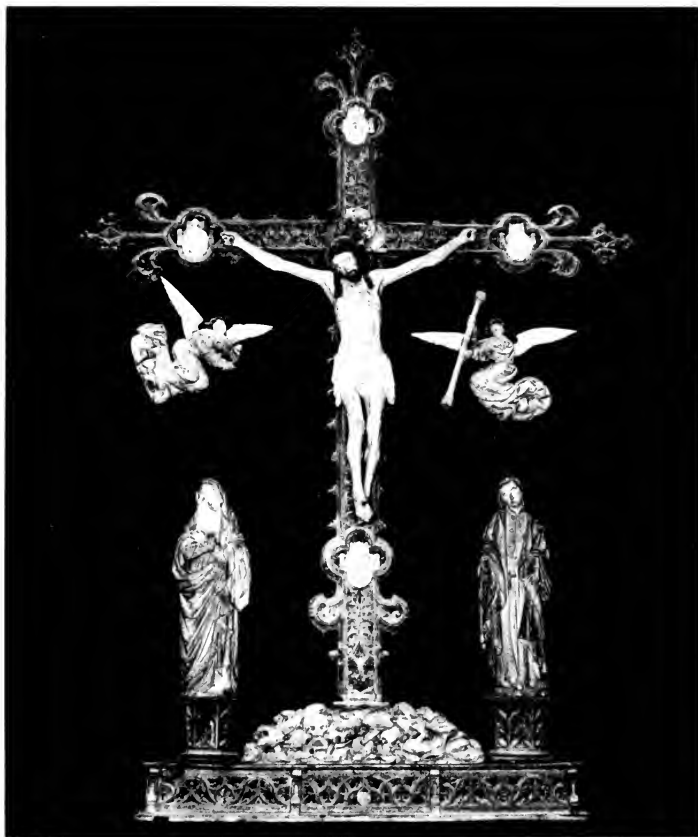
Catharine Street, have been thoroughly renovated and altered to remove fire hazards, and the school is now well prepared to carry forward its activities in accordance with the ideals held by its founder.

Trustees and other living friends of the Museum were most generous in contributing funds for operation and for enlarged activities. Our only real dearth is in income from endowments, which we must earnestly pray that intending testators will be moved to increase.

Considering war conditions we have really had a wonderful year, and our thanks are due to the director of the Museum and the deans of our schools, with their limited staffs, for the outstanding progress that has been made.

A handwritten signature in cursive script, reading "Sigall Stokes". The signature is fluid and elegant, with a long, sweeping underline that extends to the right.

President.



Christ on the Cross, with Mary, St. John and two angels
Flanders about 1460

From the George Grey Barnard Collection, Purchased



REPORT OF THE DIRECTOR OF THE MUSEUM

TO THE PRESIDENT AND TRUSTEES OF THE PHILADELPHIA MUSEUM OF ART

Before speaking of the current year, it may be interesting to cast a backward glance at the twenty-year period since 1925. These years saw the Museum emerge from a secondary and provincial position to one in the leading rank in America.

The decisive step was the construction and occupancy of the new Philadelphia Museum of Art building, of which the first galleries were occupied in 1924-25, the exterior completed in 1928. From fifteen finished galleries and rooms at that time, the number has meanwhile increased tenfold. There can be little doubt that the palatial monumentality of the building was well suited to attract the bequest and gift of works of art assembled in the great era of American private collecting. Its vast areas have proved none too large to receive them, and today most of the interior space is assigned, even though all of it is not yet entirely completed.

The new building offered also freedom to dispose the internal arrangement on some natural and logical system. The scheme adopted was, for the upper floor, an evolutionary series of selected major works with the various arts of a period, including architecture, shown in association; and, for the lower floor, a systematic series of more numerous works illustrating the history and technique of single arts—on the one hand painting, on the other prints and decorative arts. Progress in the finishing of the interior and installation of the collections has reached an advanced stage. The main evolutionary series is now nearly realized, and the systematic collections installed include, besides the paintings and prints, a substantial portion of the decorative arts in woodwork, ceramics and glass, and silver. The advantages of the scheme adopted, both for public enjoyment and for specialized study, are now amply evident.

Meanwhile the growth of the collections themselves, both in scope and in quality, has been extraordinary. Far the greater part of the works displayed in the new museum building are ones which have come into custody of the Museum since 1924. One may say that, prior to that time, the only really strong collections were those in various fields of Americana, of ceramics generally, and of Chinese art—fields in which great further growth has ensued. Meanwhile the representation of European art since the Renaissance has been enormously strengthened, particularly for Italy,

France and England, and the scope of the collections has been extended into fields scarcely represented here before. European sculpture now holds its own with European painting, itself vastly enriched by the Elkins, McFadden and Johnson collections. Chinese painting vies with the painting of the West. The art of the Middle Ages, in its Romanesque and Gothic periods, is shown on a grand scale. The art of Persia has taken a due and ample place. The collection of prints has been formed entirely in these years. A wealth of painting and sculpture of the twentieth century continues the story of art into our own day, both for Europe and for America.

No less striking than the broader scope is the higher standard of quality, prevailing here as in other American museums, compared with that of a score of years ago. Even in the industrial and decorative arts, cultivated in the Museum since its foundation in 1875, the picture has been wholly changed by additions at the top. The purchase of the Foule Collection brought, among other things, some of the most celebrated specimens of French Renaissance furniture; the bequest of Mrs. Hamilton Rice, eighteenth century pieces of unsurpassed quality. The Museum's Beauvais tapestries, its oriental carpets, occupy positions in the first rank. In ceramics, the acquisitions of French and Chinese porcelains, of Italian majolica, have transformed the earlier displays.

Just in the past score of years has come a reorientation of museums in relation to the industrial arts. Formerly, in the period of historical eclecticism, they were repositories of models for literal imitation in "reproductions," and for the vocabulary of "historic ornament." Since the victory of a creative movement which received new impetus about 1925, the Museum is thought of by designers more as a well-spring of artistic inspiration generally, offering in consummate examples lessons in unity of form, whether spatial, plastic or linear, and in fertility of invention. It is thus less requisite than was formerly thought to multiply instances, to heap up a multitude of all possible varieties of craft objects. In accordance with these developments, the Philadelphia Museum has adopted an artistic mode of display of selected objects, still numerous, even in the public galleries of the systematic collections of decorative arts, relegating others to a third order of study-storage, accessible on request.

Meanwhile our collections have been brought into line with a more consistent definition of our scope as a museum of art. Founded in 1875, before the growth of many modern types of museums, our Museum received



Three Rondels of French Gothic glass
Third Quarter of the 13th Century
*Given in memory of Clement B. Wood
by his wife Emily Philler Wood*



in early years many gifts and loans in what are now recognized to be the fields of such other institutions—whether of science, industry or history. A weed has been well defined as a plant out of place. Many such intruders in the flower garden have economic or scientific value. So it is also with exhibits—many which are out of place here may have value if transferred to some appropriate institution of a different character. In the past twenty years some thousands have been so transferred by deposit—sometimes in return for the deposit of objects valuable to us. This has been notably the case with the University Museum at the University of Pennsylvania. The building of the new Franklin Institute Museum, the founding of the Atwater Kent Museum, gave opportunities for such deposit of numerous exhibits concerned with industry and with local history. Musical instruments have been deposited with the American Academy of Music. War souvenirs and other classes of objects have found appropriate homes elsewhere. We hope to continue such re-alignments, with mutual benefit, until our collections are limited to those having value as works of creative art.

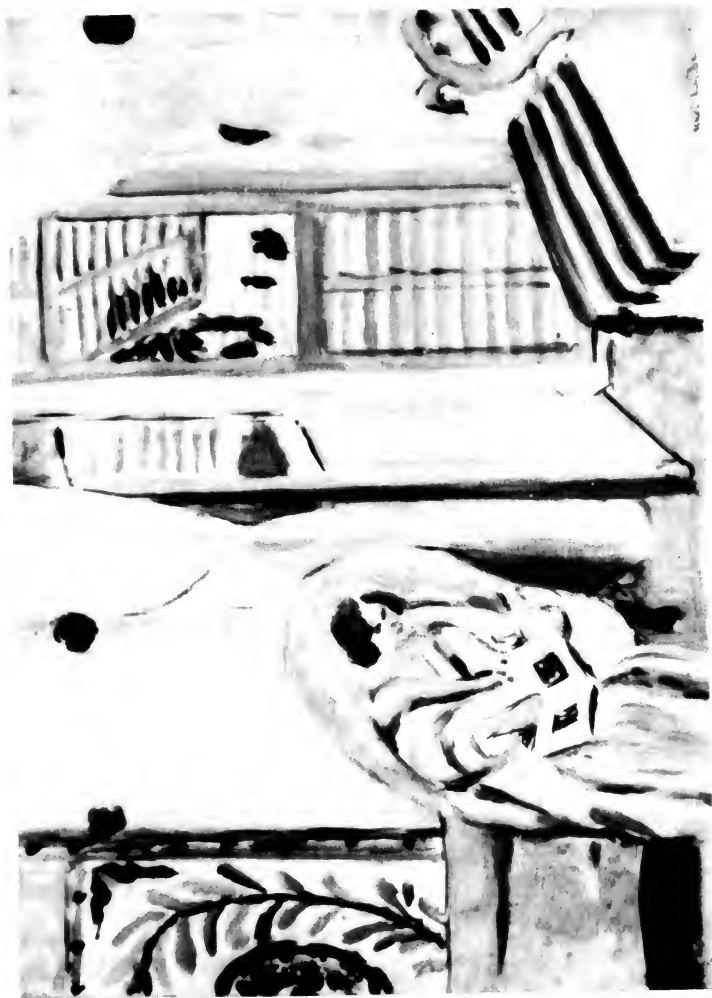
Around the Philadelphia Museum of Art in Fairmount Park, entrusted to the administration of the Museum authorities, has grown up a whole group of satellite museums. Memorial Hall, the old art building of the Centennial Exposition of 1876, still houses a great body of study collections which it is not yet feasible to transfer to the new building, and which continue to attract about 50,000 visitors a year. It has been possible to diminish the crowding of objects there, and this process, continued, will make their visits more enjoyable. The Rodin Museum, given with its contents in 1930 by Mrs. Jules E. Mastbaum and her daughters, has an extensive collection of bronzes, marbles, studies and drawings of the celebrated sculptor whose name it bears. Three old houses in the Park—the Letitia Street house of the beginning of the 18th century, Cedar Grove of the two periods about 1721 and 1795, and Mount Pleasant, the finest surviving house of the Philadelphia Chippendale, about 1765—are maintained by us as historic house museums, richly and appropriately furnished, to supplement the American rooms and galleries of the Museum itself. They form the nucleus of a more extensive chain of such houses in the Park, which have been restored and furnished by other organizations with our advice.

No museum's permanent collections are sufficient to illustrate all aspects of art, past or present, or to provide by rotation a sufficient change to

draw constantly repeated visits. A museum must also be like a theatre, with fresh and varied attractions in the form of transient exhibitions, either organized and produced by the museum itself, or shown after being produced elsewhere. In the past score of years, many such exhibitions of more than local note were organized at the Museum—like the Winslow Homer and Eakins centenaries of 1936 and 1944, the Benjamin West bicentenary of 1938, the Art of Soviet Russia and the Mexican Art of Today of 1934 and 1943; the Cézanne, Daumier, Degas and Blake exhibitions, with their important catalogues; the two great Sculpture Internationals of 1933 and 1940, sponsored by the Fairmount Park Art Association. These are merely some of the chief of more than four hundred exhibitions in all fields, not neglecting those of industrial and commercial art, held at the Museum during the period.

The Museum is not only a resource for public enjoyment of art, as a pure delight like the enjoyment of music. It is also a resource for public education to increase that enjoyment. The whole arrangement of the building and collections ministers to such education, both in the history of art and in its techniques. Like other American museums, the Philadelphia Museum seeks to go further, in actively promoting understanding and appreciation by other means: by practice, in its children's classes in art appreciation; by specifically educational exhibitions with interpretative labelling; by the new resources of the film, with picture and comment reaching both the eye and the ear. In the span we are reviewing, these means, especially the last, have received a notable development here, often pioneering with new methods.

Aided by enlarged appropriations from the City of Philadelphia in matters of building maintenance and operation, and by generous subscriptions of Trustees and friends for exhibitions and activities, the operating budget of the Museum proper (aside from its affiliated schools) has increased from less than \$50,000 in 1925 to nearly \$300,000 in 1945, the total cost of operation, including non-budgeted items, reaching about \$335,000. This is still about \$100,000 short of the budgets of the comparable museums in Washington, Boston and Chicago, and is indeed inadequate for our enlarged gallery space and responsibilities. There should be more guards and cleaners, there should be better compensation for our curatorial staff, and more money for exhibitions and for educational work. Our living donors have been as generous in such regards as those anywhere; what is needed is greater endowment through bequests.



Henri-Matisse: Interior at Nice
Given by Mr. and Mrs. R. Sturgis Ingersoll



The Philadelphia Museum, first of the older American museums to have a fine building, adequate for a long period, was the last of them to rebuild and thus to take a conspicuous position in the present generation, which it did only just before the fateful year of 1929. Partly for this reason, no doubt, it did not benefit by such large bequests of funds as were made to other leading museums in that lush epoch. Another reason was doubtless the strongly humanitarian tradition of charitable giving in this city, where orphanages, for instance, have always been more adequately endowed than universities and other cultural institutions. In consequence, the Philadelphia Museum has less than one-twelfth of the endowment of the Metropolitan, one-sixth of that of the museums in Boston and Chicago—two institutions otherwise not out of line with ours. This has placed a great burden on the present Trustees and staff to enable the Museum to hold its own both in the purchase of works of art and in matters of operation. In Boston it has been called scarcely respectable to die without leaving something to the Museum. It is time that patriotic Philadelphians should recognize the need of providing their great institutions with that steady momentum which only great bequests for endowment can give.

THE YEAR 1944-1945

It can be a matter of pride for the United States that in the most crucial year of war, with immense forces deployed against formidable enemies on both sides of the globe, it was able to maintain its domestic economy not only without substantially lowering its physical standards of living, but even without neglecting its cultural life. At our Museum the year was marked, indeed, by achievements in all phases of its work.

ACQUIRING

To enrich our resources of works of art, a great collection was acquired by purchase and several important ones by gift, as well as outstanding single items such as the early Gothic glass given by Mrs. Clement B. Wood and the great Isfahan carpet purchased from the John D. McIlhenny Fund.

ART OF THE MIDDLE AGES

The chief strength of these accessions was concentrated in the art of the Middle Ages, bringing great enrichment to the mediaeval section of the Museum opened in 1931.

THE BARNARD COLLECTION

Rarely is there an opportunity to acquire such a body of Romanesque and Gothic sculpture as that formed in his later years by George Grey Barnard. Its wealth of over 250 items has been set forth in a comprehensive scholarly catalogue by Martin Weinberger and suggested in the March issue of the Museum *Bulletin*. Here we may confine ourselves to stressing the very high quality of individual works such as the early French Gothic figure of a knight, the Virgin and Child from Champagne, about 1300, or some of the wonderfully energetic Romanesque capitals.

Exceptional also are certain ensembles such as the late Gothic Antwerp altarpiece of the Passion, sculptured and painted, with its wings and predella, the only complete Gothic retable in America.

The removal of the collection from New York to Philadelphia was substantially completed May 31 and a number of the principal works have already been installed in the Romanesque Hall and its approaches. To receive others it has been necessary to undertake the finishing of four adjoining new galleries, which it is hoped to accomplish by late autumn.

The purchase of the collection was made possible by liberal contributions of a group of constant and loyal friends of the Museum through many years; Aaron E. Carpenter, Mrs. John T. Dorrance, Mrs. Alfred I. du Pont, W. Kirkland Dwier, William M. Elkins, Charles D. Hart, R. Sturgis Ingersoll, Mrs. Sydney E. Martin, Mr. and Mrs. Wharton Sinkler, Mrs. Isaac T. Starr, George D. Widener, Mrs. John Wintersteen, Mrs. Clement B. Wood.

EARLY GOTHIC GLASS

Mrs. Clement B. Wood has made gift, in memory of her husband, of three rondels of early French Gothic stained glass, from the third quarter of the thirteenth century, of the greatest rarity and beauty. They are closely related to the celebrated rondels of the first Crusade at the Abbey Saint Denis, as illustrated by Montfaucon before the Revolution, and have themselves been in America since 1821.



George Innes: *Twilight on the Campagna*
Given by Mrs. Alec Simpson, Jr., and A. Carson Simpson



PAINTING AND SCULPTURE

The collection of contemporary European art was strengthened by the gift of numerous paintings. These included an *Interior at Nice* of Henri-Matisse, given by Mr. and Mrs. R. Sturgis Ingersoll, *New York* by Jacques Mauny given by A. E. Gallatin, a landscape by Moise Kisling given by George Biddle, and three works by Marcoussis, Zadkin and Pascin, given by Richard L. Davis. A sculptured *Discobole* in wood by Ossip Zadkine was given by Bernard Davis.

In American painting, Mrs. Alex Simpson, Jr. and A. Carson Simpson added Inness' *Twilight on the Campagna* and Tryon's *Autumn Evening* to the collection previously given by them. Works by Mary Butler, Louis Bouché, Vincent Canadé, Frances Criss, Thomas Eakins, Louis Eilshemius, Marsden Hartley, Alexandre Jacovleff, Edward Loper, John Marin, Georgia O'Keeffe, Man Ray, Louis Ritman, James N. Rosenberg, Maurice Sterne, Dorothy Van Loan, and Marguerite Zorach entered the collections by gift of George Biddle, Martin Birnbaum, The Fellowship of the Pennsylvania Academy of the Fine Arts, A. E. Gallatin, Herman Lorber, Percy Chase Miller, John J. Raskob, Mr. and Mrs. James N. Rosenberg, Louis E. Stern and Arthur Wiesenberger.

Our group of contemporary Mexican paintings was enriched by Siqueiros' *The Giants* given by Dr. and Mrs. MacKinley Helm, by Tamayo's *The Mad Dog* given by Mrs. Herbert Cameron Morris, and by a *Nude* of Galvan from Daniel Goldberg.

Loans of paintings, for an indefinite period, included a group of old masters from Mrs. Samuel P. Rotan, headed by a fine Hals, an admirable pair of Copleys from Mrs. Henry Pollock and Mrs. Leonard Jacob, and a large supplementary group of works by Demuth, Dove, Hartley and Marin from Alfred Stieglitz.

PRINTS

A total of 1563 prints, 58 drawings, and 3 books were added by gift or purchase to the Print Department during the year. Of these 704 prints, 53 drawings, and 3 books were given by various generous donors including the Philadelphia Watercolor Club, the Charles M. Lea Prize Fund, Gordon A. Block, Jr., Dr. Herman Lorber, Albert W. Barker, A. P. Hankins, H. T. Webster, Leonard Lionni, Alfred Bendiner, James Thurber, and others specified below.

Among the more important acquisitions have been the following:

The gift by Mrs. Morris Hawkes of 6 drawings by "Phiz" and Pillement, and 71 French XVIII century engravings, including a rare group of color prints after Boucher, Fragonard, and Huet, such masterpieces as Janinet's *Nina*, Debucourt's *Galerie du Palais Royal*, and Descourtis' *Foire de Village*, all in color, as well as a series of thirteen engravings after Chardin, and brilliant proofs by Moreau-le-Jeune, C. N. Cochin, A. de St. Aubin, and many others.

Another group of 31 French XVIII century prints, many of them rare trial proofs from the famous Roederer Collection, by such masters as Moreau-le-Jeune, A. de St. Aubin, C. N. Cochin, Prud'hon, Oudry, and Boilly, given by A. S. W. and Philip H. Rosenbach. This group together with the prints presented by Mrs. Hawkes have enormously strengthened the Museum's representation of XVIII century engraving.

By a W. S. Pilling Fund exchange, five more XVIII century prints were acquired, a trial proof of Jourdan's engraving after Boucher, and the set of four original etchings by Boucher, *Etudes d'Enfants*, rare first states from the de Goncourt Collection.

The largest single acquisition has been the purchase of the Janos Scholz Collection, partly through Museum funds and partly through subscriptions from Frederic L. Ballard, Mrs. William M. Elkins, Samuel L. Gerstley, Miss Joan Hopkinson, Miss Anna W. Ingersoll, R. Sturgis Ingersoll, Mrs. William R. Mercer, Staunton B. Peck, Lessing J. Rosenwald, Leonard Sessler, Mrs. R. M. de Schauensee, J. Stoddell Stokes, and Mrs. George D. Widener. The collection, formed on the nucleus of the Mayr-Fajt Collection, with constant additions over many years, is particularly rich in the work of Brueghel, Van de Velde, Waterloo, Everdingen, Cuyp, Van Vliet, Heemskerk, Claude Gellée, and many other Dutch, German, Italian, and French masters, chiefly of the XVII century, seldom to be found in the art market. Noteworthy, too, is a group of armament prints.

Lessing J. Rosenwald has presented two exceptionally fine prints, an etching by Hans Sebald Lautensack, important in the history of the landscape print, and a rare woodcut actually printed by Gauguin while in Tahiti.

Staunton B. Peck has given a dozen prints of unusual quality by Callot, Meryon, Munch, Platt, McBey, and Garber.



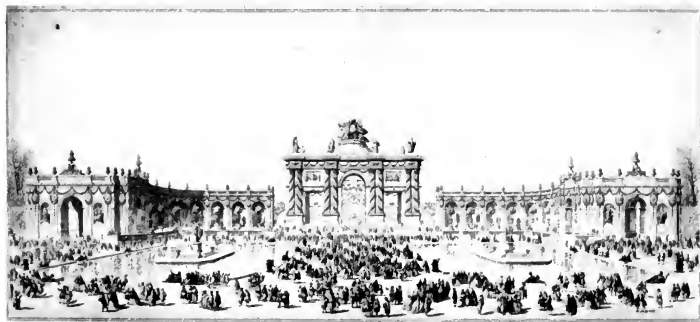
Promenade de la Galerie du Palais Royal

Promenade de la Galerie du Palais Royal

Color engraving by P. L. Debucourt

premier tirage

Given by Mrs. Morris Hawkes



Terrasse de Versailles a l'occasion de la

Naissance du Duc de Bourgogne, 1751

Etching and engraving by Marvie and Ouvrier

after the drawing by C. N. Cochin

the rare first state in pure etching from the Roederer Collection

Given by A. S. W. and Philip H. Rosenbach



In memory of Walter C. Janney, late Trustee of the Museum, his widow and children have presented a volume of 28 engravings by William Birch. These *Philadelphia Views* are in Stauffer's early states and of the scarce edition published in 1800.

Mr. and Mrs. John Story Jenks have given a work in three volumes, W. H. Pyne's *History of Royal Residences*, London, 1819, sumptuously illustrated with one hundred colored aquatints.

Three groups of modern prints and drawings were given. One of 35 prints and drawings presented by George Biddle, embracing works of A. B. Davies, Adolf Dehn, Hunt Diederich, Jules Pascin, and Boardman Robinson. Another of 28 prints by Horter, Laboureur, Dufresne, Gleizes, Schwitters, Pennell, and Brangwyn, given in memory of Alexander Lieberman by his widow. And finally, a dozen prints and drawings by such modern masters as Masson, Tanguy, Chagall, Breton, Ernst, and Calder, presented by Henry Clifford.

DECORATIVE ARTS

Several interesting groups of objects falling in more than one class were received by gift. From Mrs. Stephen Bonsal, a delightful selection of unusual items, English and Continental, including several choice works of Augsburg silver. From The Rosenbach Company, numerous works including a Spanish Renaissance carved wood door, an English mantel-piece decorated by Angelica Kauffman, and a superb embroidered English chasuble with stole and maniple. From Arthur Sussel, several items of which the most notable was the celebrated Pennsylvania-German unicorn chest from the Lorimer collection. Recognizing our need for distinguished examples of contemporary decorative art, Mrs. Rodolphe M. de Schauensee made it possible for us to select and acquire a fine pair of pewter vases by Lauritz Christian Eichner, and a vase of Orrefors glass by Gate.

TEXTILES

The accessions of lace were of first importance in this field. Mrs. Morris Hawkes presented her well-known collection, rich especially in rare sixteenth century Italian examples. Mrs. Widener Dixon and George D. Widener gave three fine Flemish pieces of the eighteenth century. The pieces given by Miss Beatrice Bancroft Wolfe in memory of Jane Wolfe included as a rarity an edging with the Washington arms.

Two Flemish tapestries of the seventeenth century were given by Miss Anna Warren Ingersoll and R. Sturgis Ingersoll and by Mrs. George Harrison Frazier.

The children of Rodman Ellison Griscom gave in his memory three ecclesiastical vestments of the 18th century.

The five grandchildren of Samuel Padgett Hancock gave an autographed American quilt of 1842-1843.

GLASS

Five pieces of early New England blown glass were purchased from the Harrison Fund income.

A Dutch drinking bowl of the 17th century was given by Dr. and Mrs. H. Maxwell Langdon.

METAL

About fifty pieces of antique silver, including fine French as well as English and American examples, were given by Evelyn Eyre Willing in memory of Mary Eyre Howell and Evelyn Virginia Willing.

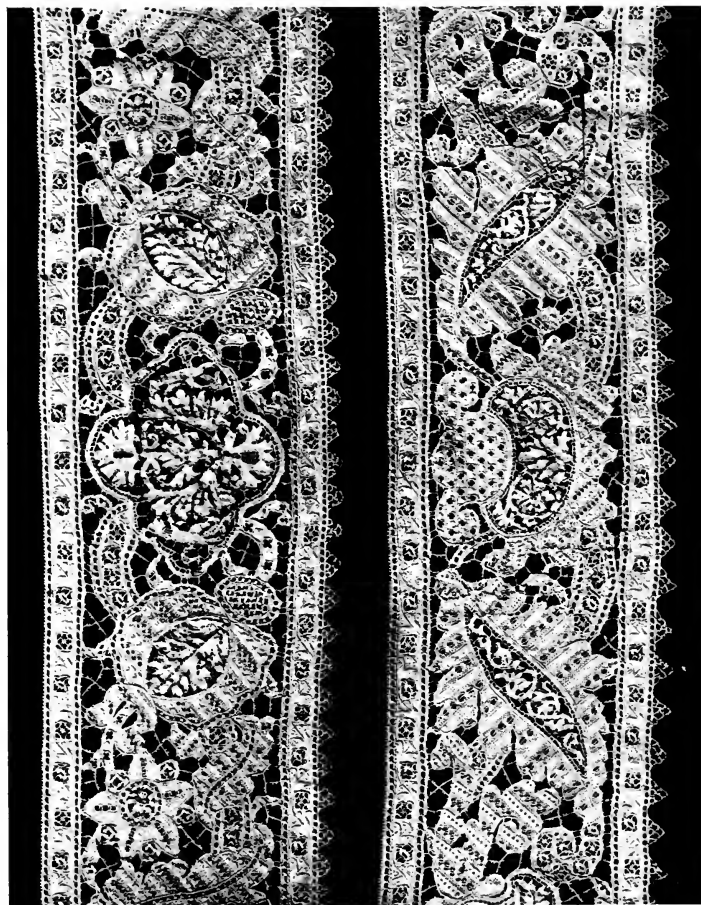
Among the gifts of Mrs. Morris Hawkes was a remarkable pair of Louis XV bronze andirons with enamelled oriental figures.

Miss Sophia Cadwalader generously gave a pair of bronze Directoire sconces long in her family.

EASTERN ART

The great Isfahan palace carpet, thirty-six feet in length, from the Widener collection at Lynnewood Hall was purchased by the Museum with income from the McIlhenny Fund. It adds another important work, of a type not hitherto adequately represented, to the distinguished rugs of the McIlhenny Collection.

Several further additions were made by Mrs. William Crozier during the year to the vast body of Chinese art, previously given, of General and Mrs. Crozier. Among these were two paintings of the Ch'ien Lung period painted for the Emperor by Lang Shih-ning (Castiglione) and by Chiang T'ing-Hsi, and a number of fine *K'o ssu*. The Museum *Bulletin* for November was a catalogue of Part I of the collection, the rock crystals,



Border of cut-linenwork (intagliatela) with details in punto in aria
Italian, seventeenth century

From the collection given by Mrs. Morris Hawkes



for which Dr. Hu Shih, former Chinese Ambassador to the United States, contributed a gracious foreword.

Arthur Wiesenberger gave a bronze demon mask and accessories of the Chou Dynasty, and an excellent Tz'u Chou bowl.

A collection of 29 Scythian objects in bronze, brass and gold, ranging from the Han through the T'ang Dynasties, were given by Mrs. Rodolphe M. de Schauensee.

HOUSING

Even with the very few construction mechanics of our maintenance force we succeeded in completing two suites of small painting galleries at the east end of the first floor and mezzanine. Since then this force has been at work on additional galleries of the mediaeval section of the second floor, to provide additional space to hold the Barnard collection.

The sum of \$7,490 was received from the Gertrude Vanderbilt Whitney Trust, generously granted for the erection of the Italian Renaissance ceiling previously given in memory of Mrs. Whitney. This will be undertaken in connection with installation of Renaissance elements from the Barnard collection.

SHOWING

The transient exhibitions of the year were as follows:

November 11—December 10

TWO GREAT MEXICANS:

Paintings by VELASCO. Prints by POSADA

October 23—December 7

AMERICAN COUNTERPOINT

Photographs by Alexander Alland

December 14—February 4

LOOKING AT LATIN AMERICA

Photographs from the Congressional Library

December 20—February 11

DUTCH LANDSCAPE PRINTS

January 10—February 20

PICASSO-LÉGER

Paintings from the collection of Mrs. Meric Callery

- February 8—April 8
AMERICA EXPLAINS ITSELF
History, Culture, and Art in Picture
- February 21—April 8
MODES AND MANNERS
French Eighteenth Century Prints
- March 7—April 1
EIGHT BY EIGHT
Paintings by Eight American Abstract Artists
- April 11—May 10
U. S. RAILROADS
Photographs Assembled in the Library of Congress
- April 16—May 24
PRINTS—RECENT ACCESSIONS
- April 28—September
AMERICAN PAINTINGS—RECENT ACCESSIONS
- May 15—June 15
WINGS OVER THE PACIFIC
The Army Air Force in Action
- May 19—September
JOSIAH WEDGWOOD
Oster Collection
- May 26—October
BRAQUE-PICASSO
Collection lent Anonymously
- JUNE 1—September
ARCHITECTURAL PRINTS

For the exhibition last summer Mr. Zigrosser and Mr. Clifford prepared a catalogue which is a historical document for the importance of the work of Alfred Stieglitz in introducing to this country contemporary European art and in fostering a creative American art. At the conclusion of this inaugural showing, the collection, left on extended deposit, was incorporated in galleries adjoining others devoted to painting and sculpture of the twentieth century, now so richly represented in the Museum. The May issue of the Museum *Bulletin* was devoted to illustrations of this collection.



Bronze Louis XV andirons with enameled figures
Given by Mrs. Morris Haukes

The leading autumn exhibitions were those of the two Mexican artists, Velasco and Posada. The former of these, organized in conjunction with the Brooklyn Museum under a grant from the Inter-American Office, was assembled by Mr. Clifford, who generously undertook two trips to Mexico, and who also prepared the admirable catalogue. The exhibition was opened with ceremony in which participated Sr. Don Carlos Pellicer, head of the Dirección de Educación Extra-Escolar y Estetica and His Excellency Sr. Dr. Don Francisco Castillo Nájera, Mexican Ambassador to the United States.

At the opening of the exhibition of the collection of works by Picasso and Léger, lent by Mrs. Meric Callery, was shown for the first time a film dealing with Léger and his work, directed by Thomas Bouchard.

With the kind assistance of Mrs. Crozier on numerous visits, the installation of the Crozier collection was greatly enriched and three additional galleries devoted to objects from the Ming Dynasty onward were opened to the public in December. They make an extraordinarily comprehensive display, especially of the various types of porcelains, with works in many other media. Conspicuous is the large group of snuff bottles, including many examples of very precious and rare types in all major materials, including some wares of great celebrity such as the Ku-Yueh-Hsien. Other features newly installed are the very large painting of a lotus pond, made for the Emperor Ch'ien Lung by Chin T'ing-piao, and the scroll of the Thirty-Four Horses of this Emperor, painted by Lang Shih-ning.

A good beginning has been made in installing the mediaeval works of the Barnard collection; this is a large task which cannot be completed for a formal opening before late fall.

PRESERVING

As in all repositories of treasure on earth, moth and rust do corrupt, and a constant war on them must be waged. Tapestries, carpets and other wool textiles are treated against moths on their receipt and periodically thereafter—a special campaign both in the galleries and storerooms having been conducted this year.

During the period of intense activity in war production and transportation the soot-content of urban air has been doubled. It has been more difficult than ever to keep our things clean, especially with the shortage

of manpower. Even for normal times we need a larger cleaning force, if our standards of housekeeping are to be what we would like.

In the laboratory and shops of the Division of Painting and Sculpture the work of cleaning and restoring paintings of the John H. McFadden Collection was completed under an appropriation of City Council to the Commissioners of Fairmount Park. In the Barnard collection the carved portions of the Antwerp altarpiece were cleaned, and the large carved Flemish Crucifixion group was repaired, in addition to work in preparing certain items of the collection for transport. Several paintings by Velasco were cleaned in connection with the exhibition of his work.

RECORDING

We have to keep track of about 75,000 objects, increasing through accessions (including prints) at the rate of one or two thousand a year. For those newly received, catalogue information must be supplied by the curatorial staff, record-photographs must be taken, and the whole record be incorporated by the Registrar's Office on cards kept in chronological and classified files, covering also the location of all objects.

Miss Toomey and her staff have caught up with most inherited arrears and are well abreast of the year's accessions.

Thirteen to fourteen thousand objects are currently on public exhibition, in charge of the curators, who must also see to their proper labelling. To take charge of the others, in the two divisions where they are most numerous (Decorative Arts and Eastern Art), the post of Custodian was revived for Miss Beatrice Wolfe, long on the staff of the Museum.

INTERPRETING

A successful addition to the work of the Division of Education was its development, in conjunction with the staff of the Board of Public Education, of a series of Art Field Days for students in the Philadelphia schools. They embraced carefully prepared programs "Looking at Latin America" and "Looking at the U.S.A.", including brief illustrated talks, film showings, musical recordings and group discussion, relating art to current interests by modern techniques. Though inaugurated late in the year they reached an audience of over 9000.

The Saturday and Sunday afternoon series, a Festival of Fine Films, attracted a total audience of 48,000. By request of the Free Library of



Isfahan carpet, first half 17th century,
from the Widener Collection, Lynnewood Hall
Purchased, McIlhenny Fund Income



Philadelphia a similar series was organized for evening showings there. The children's classes in art appreciation had an attendance of over 8,000 during the year.

Six educational exhibitions received fifteen showings at eleven other institutions.

Over 2000 color slides and 2200 in black and white were produced during the year, bringing the total collection of the small standard slides to approximately 24,000. Of these about 4000 are in color, forming, it is believed, the largest group of colored slides of art subjects in the United States. All these, as well as 139 film strips and 29 films, are available for rental, and duplicates of many are also being produced for sale.

ADMINISTERING

We continue to conduct the Museum with a curatorial staff reduced by war, the remaining members of which have gladly and effectively shouldered their increased tasks.

Our force of mechanics performed this year, beside its usual work of maintenance and installation, the very extensive, delicate, and onerous job of dismantling the Barnard collection in New York and transporting it to Philadelphia. They brought nearly one hundred tons of stonework, in addition to works in other materials, all now safely housed in the Museum, and have already set many of the objects in place.

City Council increased its budget appropriations for care and maintenance of art museums for 1945 by \$8,000, giving a total of \$224,786.47 received during our fiscal year 1944-45.

The Commissioners of Fairmount Park also made payments toward maintenance of \$4,998 from the Wiltach Fund income and of \$1,224 from the Lea Fund income.

Attendance for the fiscal year remained substantially the same as that for the previous year—somewhat under half a million. In the last months it has been increasing, and no doubt will recover further toward pre-war levels as public and private transportation are restored.

Respectfully submitted,


Director.

FRIENDS OF THE MUSEUM

contributing to the cost of operation and activities
during the year 1944-1945

AUGUST BEIN	MRS. PHILIP R. HEPBURN
MRS. ARTHUR BIDDLE	MISS ANNA WARREN INGERSOLL
GORDON A. BLOCK, JR.	R. WINDER JOHNSON
MISS E. JOSEPHINE BRAZIER	MRS. ISIDORE KOHN
MRS. WILLIAM R. BRECK	MR. AND MRS. MORRIS E. LEEDS
MRS. EDWARD BROWNING	MRS. H. GATES LLOYD
MISS SOPHIA CADWALADER	C. T. LOO
MISS AUGUSTA E. CHASE	ROBERT T. MCCrackEN
MRS. PHILIP S. COLLINS	HENRY P. McILHENNY
PAUL CRET	MISS SELINA B. McILHENNY
MRS. WILLIAM CROZIER	MRS. RICHARD WALN MEIRS
PHILIP DECHERT	MRS. HERBERT C. MORRIS
MRS. WIDENER DIXON	MRS. EDGAR ALLAN POE
MRS. THOMAS J. DOLAN	MRS. ELI KIRK PRICE
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THE REPORT OF THE DEAN OF THE ART SCHOOL

TO THE PRESIDENT AND TRUSTEES OF THE PHILADELPHIA MUSEUM OF ART

I have the honor to submit this my Annual Report, for the School year ending June 2, 1945.

The Art School has just completed its 68th consecutive year, in the third year of America's participation in the World War.

This year has seen the return to civilian life of an increased number of service personnel, that have been honorably discharged from the Armed Forces.

These men are entitled to training under two educational programs—Public Service Bill V-16 and Public Service Bill 346.

As this is becoming more and more of an important problem in our Educational work, I would like to take this opportunity to inform the Board of Trustees what we have done in relation to applicants applying to attend the Art School on the Re-educational Program.

In order to avoid the mistakes incurred in World War I, at which time the School had very little choice either in the acceptance or rejection of service men sent to the school by the Veterans Bureau, we have set up a standard test of admission, built upon aptitude and personality tests, which together with general intelligence tests constitute the partial basis for the evaluation of the candidate.

In formulating this program we have the full cooperation of the Veterans Bureau and the Guidance Centre.

This plan also conforms with the report of the Philadelphia Committee of Pennsylvania Clubs on Redefinition of Education, which states, we are, "not under obligation to attempt the impossible by accepting applicants in the vain hope of correcting fundamental deficiencies in character and preparation" but are, "under a definite obligation to select those of higher education, moral purpose, and attainment who give promise of responding to the leadership of the faculty." Of the number who applied for entrance for the school-year 1944-1945, we selected twenty-four. Of this number, four failed to qualify at the end of the 1st Semester, and other arrangements had to be made for their education.

We have a number of applicants applying for admission for the fall term. Tests and examinations will be conducted through the summer, under the direction of Dr. Bruce Thomas, to determine those who can qualify.

This has been an unusually active year in the Department of Teacher Education. During the winter the classes in this division attended the Regional Conferences of the Eastern Arts Association. In March they held their third annual conference and discussion, open to Art teachers in Philadelphia and vicinity—the subject for discussion being the Arts and Skills Program of the Red Cross. Mrs. Thomas Raeburn White acted as chairman of this meeting.

A very interesting and profitable contact was made with the Suburban Art Teachers Association. Three meetings of the Association were held during the Winter in the School's Auditorium.

As a result of our participation in this Association, we were asked to take over part of the program, for the Art workshop, during Schoolmen's Week, at which time demonstrations in Water Color painting were given by Mr. Copeland and members of his class.

I feel that we are justified in feeling encouraged with the success of this department. Since being granted, in 1940, a charter by the State Council of Education to offer a degree of Bachelor of Applied Arts in Education, we have graduated from the Teacher Education Course thirty-seven students.

The fact, however, that we grant a baccalaureate degree does not mean that our graduates will be automatically admitted to graduate work at Universities. It, therefore, becomes necessary for a newly accredited undergraduate or baccalaureate program such as the one in our school, to prove itself and establish its connections before it will be accepted for college graduate work. After some years, with our graduates proving their work in the field of Art Education, there is no longer any question. We are happy to state that a very pleasant connection has been established with the Graduate School of Teacher College, Temple University, where several holders of our Baccalaureate Degree have been accepted, and are now working for their Masters Degree.

The future looks bright for the continued advancement of this Department as we have thirty-two selected students registered in this Course.

In many of our advanced classes, particularly in the sophomore and junior years, we are beginning to feel an increase in the number of students over the last several years when so many of our students were inducted into the Armed Forces. This year we have sixty-six students registered in the Course in Illustration.

It was possible through the many contacts Mr. Pitz has with the field of illustration to present to members of his class professional problems in book, magazine, and advertising illustration. Outstanding among our guest critics was Mrs. Manning Lee, Art Editor of *Jack and Jill*, who gave the class a professional problem and criticized the students' work from the point of view of her years of experience in the professional field.

We were again successful in the Grenfell nation-wide competition for Christmas cards, a student in the Junior Class winning first prize.

We were very glad to respond to the request of James Francis Cooke, Editor of *The Etude*, music magazine, to sponsor a competition for illustrated covers for *The Etude*. Twenty-eight drawings were submitted. Three prizes were awarded and the prize drawings will appear in forthcoming issues of the magazine. Eighteen of the remaining drawings were retained and from this number ten will be purchased for future publication.

There was possibly no course in the School more affected by the war than the Course in Industrial Design. Due to its very nature it was more favored by the men than by the women students. Of the men in this Course some were called to War, some enlisted, and many due to their training, were acceptable in War industries—where they did drafting and designing. We are receiving many letters from these men who left school before their education was completed, stating their desire to return and finish their course as soon as they are honorably discharged from the service.

The country is eagerly awaiting the resumption of the production of civilian goods. Their interest has been stimulated by the advertisements appearing in all our leading magazines, promising a great advancement in articles of everyday use through the combined efforts of art, science and industry.

The course in Industrial Design, as the term implies, "is concerned with three dimensional products, made only by modern production methods

as distinguished from traditional handicraft methods. Its purpose is to enhance their desirability in the eyes of the purchaser through increased convenience and better adaptability of form to function."

In order to meet this situation and to give the proper training to our students in this Course, Mr. Shuler and I have made a careful study of our needs. Our present equipment and space is inadequate. It is our hope that it will be found possible, and that we will have the necessary support from the Board of Governors, and Board of Trustees, to build a one-story wing in the north courtyard, supplied with the proper equipment to make this course an outstanding success.

In the course of Interior and Furniture Design, the work has followed pretty much the pattern of former years. In our work in this course the Museum has been of the greatest service to the School. Sketches and measured drawings both of rooms and furniture were made by members of the class, from collections in the Museum.

In cooperation with the Director of the Museum a series of chairs, from the Museum's study collection were loaned to the School, enabling the students to make measured drawings and studies under the most favorable conditions. The Museum library also supplied the department with class-room material.

Towards the end of the School year when the weather became favorable, trips were made to the houses in the Park. Mt. Pleasant, Cedar Grove, Letitia Street House, Woodford, and Strawberry Mansion were visited in turn and studied as part of the work in the history of furniture and decoration. Complementing this study of our own Colonial Period through the rooms in the Museum and the Park houses, we were most fortunate in again having the opportunity to visit the home of Mr. Henry duPont, near Wilmington, and to study his superb collection of beautifully furnished rooms in the 17th and 18th Century styles.

In cooperation with Dean Cox of the Textile Institute we have put into the curriculum of the Schools a coordinated course in Textile Design. It will consist of a four-year course. The first two years will be spent in the Art School—where the curriculum will be built around the study of drawing, color and design. The last two years will be spent in the Textile School where the knowledge gained in the Art School will be put into

practical experience, in the actual designing and fabrication of textiles with all the necessary background pertaining thereto.

It was decided last year, that owing to the difficulties in obtaining materials, due to conditions brought about by the War, that it was best not to present our Annual Fashion Show.

With conditions only slightly improved over last year, it was decided that we would at least work towards this objective. By mid-term we knew it was possible. A great deal of credit must be given to Miss Orth and Miss Parke, and the students in this Department for the courageous way they met and solved the many difficult problems that confronted them, and which resulted in the presentation of the Fashion Show in the beautiful west foyer of the Museum.

Among those who acted as judges under the chairmanship of Mrs. George S. G. Cavendish, were Miss Lillian Springer, Designer for "Rainwear" for the KOROSEAL Fabrics, and Mr. Ralph Patchett designer for the Mil-Jay House of New York—both former graduates of our School.

Unless conditions change for the better, it will not be possible to give another Fashion Show until after the War.

During the School year 75 books were added to the Library, eight by gift and sixty-seven by purchase. We wish to acknowledge with deep appreciation the books from the following donors:

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The increased registration over last year enabled us to increase our faculty in certain departments and to finish the year with a balanced budget. Indications point to a full registration for next year.

Respectfully submitted,

A handwritten signature in dark ink, reading "Edward Warner". The signature is fluid and cursive, with a large, stylized "E" and a long, sweeping tail that extends to the right.

Dean.

REPORT OF THE DEAN OF THE PHILADELPHIA TEXTILE INSTITUTE

TO THE PRESIDENT AND TRUSTEES OF THE PHILADELPHIA MUSEUM OF ART

I am presenting herewith my report for the school year just closed. War requirements for manpower have continued to restrict registration and have caused some students to leave classes during the year. Notwithstanding this, our total registration for both regular day and evening classes has been higher than last year. Our student body has been augmented by students from Mexico, Chile, Peru, Bolivia, Colombia, Nicaragua, Argentina, Haiti and Canada. An increased number of young ladies has emphasized the co-educational policy of the Institute. The expansion of courses for graduates of home economics courses has attracted girl students who, upon completion of their work at the Institute, will have a definite place in the textile industry. A continuance of cooperative courses with the Art School has progressed, and art students taking textile courses have expressed much interest in their work and a desire to continue. By means of such cooperation, we have hopes of training competent sketch makers who can lift the quality of originality and are capable of giving to the industry practical and artistic designs.

The list of former students who are in the Service grows each week; there are now 525 of them in the various branches of the Service, with ranks of admiral, brigadier general, captain, colonel, and all other grades in the Army, Navy, Marine Corps, Coast Guard, and Merchant Marine. Twenty-three have made the supreme sacrifice. We are proud of the record of work done by our former students. Their work in clothing and equipping our boys in the excellent manner which has been so noticeable, we believe is due to the training they received here at the Institute.

The return from the three-semester program to the original two-semester program was made this year, making necessary among other things, a mid-winter commencement for the Textile Institute, at which four degrees of Bachelor of Science in Textile Engineering, and two diplomas, were awarded. One degree, one diploma, and an evening school Certificate of Proficiency in Textiles were awarded at the Spring commencement.

Last summer, advanced students worked in the industry for a specified time, in accordance with our "plant orientation" program. This has now

become a required feature of our course and has brought much favorable comment from industry. It is a means of acquainting the students with industrial practices that will advance them more readily after finishing their school work.

Classes were sent to plants for instruction during the winter; processes of finishing fabrics were studied in the mill under the guidance of the mill personnel. Another group was given the means of studying the cost accounting methods in actual practice at a plant under the instruction of the plant officials.

Instruction in the fundamental facts of rayon and other manufactured fibers was given by Mr. H. Wickliffe Rose, Mr. Robert Smith, and Mr. Fletcher Culpepper of the American Viscose Corporation. An extension of this program to include other fibers, bringing in people from the various plants to conduct classes, is contemplated for the coming year. I wish to take this opportunity to thank the gentlemen who conducted the classes this year, and their companies, for the excellent presentation of their subject.

On May 1st, a special assembly of the students of the Institute and the design classes from the School of Industrial Art, was held to greet Miss Jennie Erle Cox, the "1945 Maid of Cotton." On her departure, she was presented with some cotton suitings—fabrics which were designed and made at the Institute. She is having them tailored into additional costumes to show on her tour.

A request by the Office of Defense Transportation to cancel meetings caused a proposed symposium on finishes which was to be held at the Institute, to be postponed until a more propitious time. It also called for the postponement of our proposed summer executive course. For the same reason the Institute was selected for the regional meeting of the Textile Research Institute, which was held on April 26th. At that time, a number of papers were presented by: Mr. A. C. Walker of the Bell Telephone Laboratories, Murray Hill, New Jersey; Mr. John C. Whitwell, Associate Professor in the Department of Chemical Engineering at Princeton University, and member of the Textile Research Institute staff; and Mr. Richard H. Wilhelm, Associate Professor in the Department of Chemical Engineering, Princeton University, and member of the Textile Research Institute staff.

On April 25th, a meeting of the Inter-Society Color Council was held at the Institute.

A full-page article in the Sunday edition of the Philadelphia Inquirer's Everybody's Weekly section, giving an account of the Philadelphia Textile Institute, with pictures of some of the activities in the school, evoked a great deal of attention. It acquainted Philadelphians with the fact that this Institute is in the middle of Philadelphia, and gave a very fine account of what it is doing. We received many letters from servicemen all over the world about this article, and we are particularly thankful to one of our Board members, Mr. Hayward, and the Philadelphia Inquirer for this fine piece of publicity.

The death of Mr. Stanley H. Hart, a member of our Board of Governors, on November 14, 1944, was sadly felt by the faculty, several of whom had worked with him when he was a member of the Institute's staff. Mr. Hart, a former graduate of the Institute, had served as an instructor for four years, was vice president of the Alumni Association, and later was a member of the Committee of Instruction, serving from 1933 until the Board of Governors of the Philadelphia Textile Institute was organized, and served on this Board until his death.

REHABILITATION PROGRAM:

We had a number of veterans in attendance this year—some of them former students who returned to complete their interrupted education. A pamphlet entitled "Opportunities for Trained Men and Women in the Textile and Related Industries" was prepared by a committee of the National Council of Textile School Deans and was published by the Textile Foundation. This had much to do with the dissemination of information regarding the value of textile education. Fifteen thousand have been distributed to veterans' bureau centers, hospitals, and some were sent abroad to public relations officers. Inquiries from all over the world have been received, and we will probably have many veterans in attendance next year.

FACULTY:

Our faculty has remained intact during the year and has been most active in their work with classes, contributing all the available time they could

spare to research. At the same time they have kept in touch with the progress of the industry by plant visits during the summer and winter; also, by participating, along with the writer, in the work of textile societies such as the American Society for Testing Materials, the American Association of Textile Technologists, the National Canvas Goods Manufacturers Association, the American Association of Textile Chemists and Colorists, the Textile Research Institute, the Optical Society of America, and the Quartermaster Association. The writer attended the educational congress in Harrisburg as a member of the Engineering Schools Committee. The purpose of this was to plan post-war education.

The Deans' Meetings were held in Montreal and Quebec in the Fall and in Birmingham, Alabama, in the Spring; the writer was present at both of these meetings.

Members of the staff, as well as the writer, were called on to give talks to various women's clubs and organizations on fabrics and the new treatments of fabrics. The writer was invited to deliver an address on the problems, techniques, and equipment necessary for instruction in textile designs at the Royal Ontario Museum in Toronto, Canada on May 29th. The meeting, which was part of an exhibition of design in industry, was sponsored by the Royal Ontario Museum, the Canadian Handicraft Guild and the Primary Textiles Institute.

RESEARCH:

The textile industry is becoming more conscious of the value of research each day, and the Institute has several important projects for the industry, as well as for the United States Government. Several of these projects have been continued for some time and the prospects are that they will be continued indefinitely. It is flattering to know that the Institute has the equipment necessary both in staff and machinery to carry on these projects to such an extent.

An increasing number of firms are contacting the Institute for consultation on matters pertaining to their individual business. These contacts are of mutual benefit to the Institute and industry.

LIBRARY:

Our library has become a very important feature of our school. During the past year, 631 books, 275 pamphlets, and 9 periodicals have been

added, bringing our total collection of books, bound periodicals and pamphlets to the grand total of 4,288. During the past year, the Dr. E. W. France library has been presented to the school—a collection of approximately 300 books that Dr. France had accumulated over the years, including books on all phases of the textile industry. Another valuable addition to our library was made by Mr. Arthur A. Fleisher, who presented us with a number of volumes dealing with cotton and wool.

There have been 5,706 visits to the library by the students, faculty, and members of the textile industry. Use of the library by students, faculty, and men from the industry, is very encouraging, and requests from outsiders for textile information, make us realize the increasing need for a good library for this industry. The part we can play in supplying this information is becoming more and more evident. We are grateful to the many donors for their contributions to the library.

DONATIONS:

A narrow fabric loom of the latest type, fully equipped and specially made for the Institute was presented by the Fletcher Works, through its president, Mr. R. J. Bartholomew. This makes a wonderful addition to our equipment, and it is a type of loom which the Institute has never had. It is a jacquard-controlled narrow fabric loom that is equipped with jacquard so that all types of fine, narrow woven labels and decorative fabrics can be made equal to or superior to anything in this country.

The H. W. Butterworth company presented us with a laboratory padding machine which is a very valuable addition to our equipment. We are fortunate in having a machine of this type in our dyehouse. The possession of this machine has enabled us to negotiate a contract with the Quartermaster General's Office of the United States Army, whereby we will use this equipment in research for that department of the Government.

We are grateful to our many friends and wish to thank them for their donations of books, pamphlets, yarns, supplies, advertising space, machinery, etc.:

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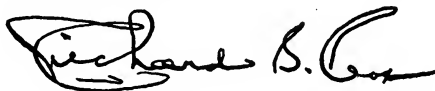
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WILMINGTON CHEMICAL CORPORATION, New York City

Respectfully submitted,

A handwritten signature in black ink, appearing to read "Richard B. Cox". The signature is fluid and cursive, with a large, stylized initial "R" and a long, sweeping underline.

Dean

REPORT OF THE COMMITTEE ON THE SAMUEL S. FLEISHER ART MEMORIAL

TO THE PRESIDENT AND BOARD OF TRUSTEES

Forty years ago, Samuel S. Fleisher, a wealthy and philanthropic Philadelphia merchant, established at Seventh and Catharine Streets, the Graphic Sketch Club. Here were conducted classes in various arts, not as leading to a vocation, but as an avocation, free and unrestricted to all who might come to them. Believing the love of beauty as expressed through art is very generally innate in individuals of every race and color and in every walk of life, Mr. Fleisher sought to brighten the lives of the less fortunate—particularly the younger generation—who could not afford to pay the tuition of art schools; and through the cultural and spiritual influence of art make them happier, and more worthy members of their community. To further his purpose Mr. Fleisher bought through the years and filled the Club with an immense number of art objects of all kinds; and added to the Institution an adjacent unused church of much architectural beauty which he filled with every type of ecclesiastical art; creating what he called and sought to make, a "Sanctuary."

Mr. Fleisher by his Will showed his desire to have carried on what he specifically called his "life work," hereafter to be designated, "The Samuel S. Fleisher Art Memorial," and bequeathed the entire income, less a small annuity to a former employee, from his residuary estate to the Philadelphia Museum of Art for the continued operation of the Memorial in accordance with his ideals.

The Philadelphia Museum of Art believed that it could carry on these aims; that it was an undertaking worthy of the Museum; and that the income was sufficient for the purpose. The operation was assumed by us January 1, 1945. By the terms of the Will we can terminate our operation if at any future time it should appear desirable to do so.

The Museum's first condition of operation was that the buildings be made as safe against fire hazard as possible. Requirements and recommendations by the Fire Marshal of the City were made after personal inspection and the structural changes to carry them out completed in the interval between Mr. Fleisher's death and our assuming operation. These were contracted for by the Trustees of the Estate as a charge against the principal.

The accumulated income in that same interval has been sufficient—while still leaving a substantial operating reserve—to enable other long needed improvements, particularly complete new electric wiring, painting and lighting of the best modern type for class rooms, and greatly increased and needed room for classes. It would surprise those not thinking much about it, how many of our younger generation are drawn to the study of art, even when as in our School of Industrial Art a tuition fee often involves some appreciable personal sacrifices.

The operation of the Fleisher Memorial is as it should be, tied in closely with our School of Industrial Art to mutual advantage. The art instruction is under the supervision of the Dean of our School; the administration and accounting of our Secretary and Treasurer; and the physical care of the property and equipment, the Superintendent of our School. We have been able to place at the Memorial in direct charge of it, employees who have been associated there with its founder many years, are thoroughly familiar with his ideas and are proving enthusiastic and efficient.

Operations have necessarily been carried on under handicaps the past year owing to the structural changes. When classes resume their work in the coming term next Fall, all construction and improvements should be completed and everything in the best of order and usefulness.

The Graphic Sketch Club under the direction and contagious enthusiasm of Mr. Fleisher was unique and established a reputation not only throughout this Country, but even beyond—as evidenced by its visitors. We realize we are dedicating ourselves to maintaining this and the high purpose of Mr. Fleisher as he conceived it. We have confidently undertaken the continuation of his work as The Samuel S. Fleisher Art Memorial in the spirit of its founder, and with a hope and belief that coming years may even see its influence and usefulness extended.

Respectfully submitted,

A handwritten signature in dark ink, reading "Chauncey B. Beck". The signature is fluid and cursive, with the first name "Chauncey" being more prominent and the last name "Beck" following in a similar style.

Chairman.

REPORT OF THE ASSOCIATE COMMITTEE OF WOMEN TO THE PRESIDENT AND BOARD OF TRUSTEES

I hereby present the Fifty-seventh Annual Report of the Associate Committee of Women of the Philadelphia Museum of Art.

With profound sorrow we announce the death of Mrs. W. Standley Stokes, December 29, 1944.

Four new members have been added to the Committee; Mrs. Walter C. Janney, Mrs. H. Lea Hudson, Mrs. Bertram Lippincott, Mrs. Richard W. Lloyd. Mrs. Charles Francis Griffith has been reinstated. Mrs. John Harrison also anticipates returning to active membership.

The Chairman of the several committees who cooperate with the different departments of the Art School and with the Textile Institute have presented interesting reports.

The Museum has continued its usefulness to the public and very encouraging reports have continued during the year.

This year our Committee contributed to the Art School Library, where the attendance has been very gratifying.

Our Publicity Committee has been active and the School has been mentioned in twenty lectures given by its Chairman before representative audiences.

The Chairman of the Costume Design Committee and two members of the Committee acted as judges for the Fashion Show presented May 9th and 10th.

Prize monies amounting to \$275 were contributed for the Art School students. These were awarded at Commencement June 7th.

The Committee continues to assist financially worthy students in their pursuit of Art education. It also gave financial help to the Art School to remodel its cafeteria. This has been a great improvement, and nutritious luncheons have been served this scholastic year, which the faculty and students both appreciate.

It is very gratifying to know how well the Philadelphia Textile Institute is cooperating with the textile industry and the Government in research

problems. Returned veterans have been enrolling for instruction, and many inquiries have been received from them and foreign students. This is very encouraging for the next school year.

In spite of the very difficult period through which our country is now passing, both schools have maintained their high standards of education. Both Deans look to the scholastic year of 1945-46 with great anticipation.

The latest endeavour of the members of the Committee has been to cooperate with the Museum in its drive for new members. From latest reports the drive has been most successful.

Respectfully submitted,

Page Randolph Platt

Corresponding Secretary.

REPORT OF THE TREASURER
TO THE PRESIDENT AND BOARD OF TRUSTEES

The Finance Committee suffered a great loss in the death on October 18th of Walter C. Janney, its Chairman, since 1934. Mr. Janney assumed this responsibility during one of the most trying financial periods of our country. With bold courage, sound judgment and untiring enthusiasm, he guided the deliberations of the Committee.

Upon reorganization, the Committee was fortunate to secure Mr. William M. Elkins as Chairman, and Messrs. Donald Bishop and Floyd Starr as members.

The Committee has continued to give the same diligent study to our portfolio as it has in the past. The rate of return on our investments is 3.7%.

Respectfully submitted,



Treasurer.

To the Board of Trustees
Philadelphia Museum of Art
Broad and Pine Streets
Philadelphia, Pennsylvania

Gentlemen:

We have completed our audit of the books and records of the above corporation for the fiscal year ended May 31st, 1945 and append hereto the following Exhibits:

EXHIBIT—"A" Statement of Assets and Liabilities as of May 31st, 1945.

EXHIBIT—"B" Operating Statement for the Fiscal Year ended May 31st, 1945.

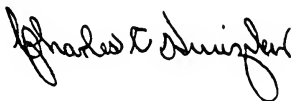
During the course of our examination we traced into banks all recorded receipts and expenditures, as well as reconciling the various bank balances with the statements furnished by your depositories at May 31st, 1945.

All Vouchers were examined for proper authorization as well as supporting invoices. The Cash Receipts and Disbursements were checked into the General Ledger, in detail.

The examination disclosed no irregularities or matters of sufficient importance to warrant its being directed to the attention of the Board.

In our opinion, the appended Exhibits correctly set forth the true financial position and results of operations, respectively, of your corporation, as of May 31st, 1945.

Yours very truly,

A handwritten signature in dark ink, appearing to read "Charles C. Hunziker". The signature is fluid and cursive, with the first name "Charles" being more prominent.

Charles C. Hunziker, C. P. A.

STATEMENT OF ASSETS AND LIABILITIES

AS OF MAY 31, 1945

*ASSETS

Cash in Banks	\$244,216.06	
Cash on Hand	250.00	
	<hr/>	\$244,466.06
Real Estate (Cost)	550,778.99	
Less: Mortgage Loan	435,000.00	
	<hr/>	115,778.99
Investments (Book Value)		2,309,539.15
Due from State of Pennsylvania		18,750.00
Due from City of Philadelphia		875.00
		<hr/>
		\$2,689,409.20
Balance		223,604.62
		<hr/>
		<u>\$2,913,013.82</u>

LIABILITIES

Endowment and Restricted Funds	\$2,413,195.86
Sundry Non-Operating Funds	302,817.96
Loan from Museum Funds	197,000.00
	<hr/>
	<u>\$2,913,013.82</u>

*The values of the Art Collections are not included in this Statement.

OPERATING STATEMENT

FOR THE FISCAL YEAR ENDED MAY 31, 1945

RECEIPTS

State of Pennsylvania	\$56,250.00	
City of Philadelphia	248,911.47	
Contributions for Maintenance and Research	32,722.00	
Income Endowment and Unrestricted Funds	23,872.34	
Membership Dues	13,719.09	
Tuition Fees	113,595.78	
	<hr/>	\$489,070.68
Due from State of Pennsylvania	18,750.00	
Due from City of Philadelphia	875.00	
	<hr/>	\$508,695.68
Excess of Expenditures	31,056.70	
	<hr/>	<u>\$539,752.38</u>

EXPENDITURES

School	\$223,308.97	
Museum	294,830.90	
Administration	21,612.51	
	<hr/>	<u>\$539,752.38</u>

MEMBERSHIP

CLASSIFICATION OF MEMBERS

Benefactors, who contribute or bequeath \$25,000 or more to the Corporation.

Patrons, who contribute or bequeath \$5,000 to the Corporation.

Fellows, who contribute \$1,000 at one time.

Life Members, who contribute \$500 at one time.

Associates, who contribute \$250 a year.

Sustaining Members, who contribute \$100 a year.

Contributing Members, who contribute \$25 a year.

Annual Members, who contribute \$10 a year.

Any person may be elected a Benefactor, Patron, Fellow or Life Member, who shall have made a gift to an amount requisite for admission to the respective class, and an Honorary Benefactor, Honorary Patron or Honorary Fellow, who shall have made a loan of an important work of art or collection of a value equal to the gift of the corresponding class of members of the Corporation.

Benefactors, Patrons, Fellows, and Life Members are not liable to annual dues.

MEMBERS OF THE CORPORATION

Benefactors, Patrons and Fellows are enrolled in perpetuity. The names of those deceased are indicated by italics.

BENEFACTORS

BAUGH, MARGARET L.	LORIMER, ALMA V.
BOWMAN, ELIZABETH MALCOLM	LUDINGTON, CHARLES H.
BROCK, ALICE G.	MAGEE, JAMES R.
CARNEGIE CORPORATION	MARTIN, JOHN C.
CHANDLER, PERCY M.	McILHENNY, JOHN D.
CLARK, EDWARD W.	McILHENNY, FRANCES P.
CROZIER, MRS. WILLIAM	McLEAN, WILLIAM L.
CURTIS, CYRUS H. K.	MOORE, CLARA J.
DARLEY, FRANCIS F. S.	MORRIS, JOHN T.
DIXON, MRS. WIDENER	MORRIS, LYDIA THOMPSON
DOLFINGER, HENRY	PATTERSON, FRANK THORNE
DORRANCE, MRS. JOHN T.	PILLING, WILLIAM S.
EAKINS, SUSAN MACDOWELL	RICE, ELEANOR ELKINS
ELKINS, WILLIAM M.	ROBINETTE, EDWARD B.
ELY, ANNA W.	ROCKEFELLER, JOHN D., JR.
FAHNESTOCK, MRS. WILLIAM	ROSENWALD, LESSING J.
FRISHMUTH, SARAH S.	SHIPPEN, ELIZABETH SWIFT
GENERAL EDUCATION BOARD	SINKLER, WHARTON
GIBSON, MARY K.	SINKLER, MRS. WHARTON
HARDING, DOROTHEA BARNEY	STOKES, J. STOGDELL
HARVEY, R. WISTAR	STOTESBURY, EDWARD T.
HAWKES, MRS. MORRIS	STOTESBURY, MRS. EDWARD T.
HELME, WILLIAM E.	TAYLOR, ROLAND L.
HENRY, SARAH H.	TEMPLE, JOSEPH E.
HOWELL, ANNA HAZEN	WARDEN, WILLIAM G.
HOWELL, EDWARD I. H.	WEIGHTMAN, WILLIAM
INGERSOLL, R. STURGIS	WHITNEY, GERTRUDE VANDERBILT
JANNEY, WALTER C.	WIDENER, GEORGE D.
JENKS, JOHN STORY	WILLIAMS, MARY ADELINE
JOHNSON, ELDRIDGE REEVES	WINDHAM, MRS. JAMES
KEEHMLE, M. THERESA	WOOD, WILLIAM
LEA, MRS. CHARLES M.	WOODWARD, GEORGE
LOEB, HOWARD A.	WOODWARD, MRS. GEORGE
LORIMER, GEORGE HORACE	ZIMBALIST, MRS. EFREM

HONORARY BENEFACTORS

CHRYSLER, WALTER P., JR.	STIEGLITZ, ALFRED
DALE, CHESTER	TYSON, CARROLL S.
GALLATIN, ALBERT EUGENE	TYSON, MRS. CARROLL S.
GARVAN, MRS. FRANCIS P.	WHITE, SAMUEL S., 3RD
PITCAIRN, RAYMOND	WILLIAMS, MRS. CHARLES F.
ROTAN, MRS. SAMUEL P.	

PATRONS

BAIRD, JOHN
BALLARD, ELLIS AMES
BARTON, SUSAN R.
BERWIND, HARRY A.
BISPHAM, GEORGE TUCKER
BLANCHARD, ANNA
BLANCHARD, HARRIET
BODINE, SAMUEL T.
BOK, EDWARD
BONSAL, MRS. STEPHEN
BRAUN, JOHN F.
BRINTON, CHRISTIAN
BROWN, HENRY I.
BROWN, HARRIET E.
BROWNING, MRS. EDWARD
BUSCH, HENRY PAUL
CARSON, ANNA L. B.
CHESTON, RADCLIFFE, JR.
CHESTON, MRS. RADCLIFFE, JR.
CHILDS, GEORGE W.
CLARK, CLARENCE M.
COLLET, MARK WILKES
COLLINS, PHILIP S.
COLLINS, MRS. PHILIP S.
COMBS, MARY A.
CRAMP, MRS. THEODORE W.
CRANE, JOHN A.
CRESSON, JAMES H.
DAVIS, BERNARD
DEFOREST, EMILY J.
DICK, WILLIAM A.
DICK, ELIZABETH S. J.
DISSTON, HENRY AND SONS
DOBBINS, MARY A.
DOLAN, CLARENCE W.
DOLAN, H. YALE
DOLAN, MRS. THOMAS J.
DOLAN, THOMAS
DREXEL, A. J.
DREXEL, F. A.
ELY, MRS. W. NEWBOLD
FITLER, JANE W.

FLAGG, STANLEY GRISWOLD
FOSTER, MRS. E. L.
FOSTER, FRANK B.
FUGUET, HOWARD
GARRETT, JULIA
GARRETT, W. E., JR.
GEIST, CLARENCE H.
GIBSON, HENRY C.
GIBSON, HENRY C.
GIBSON, SUSAN W. P.
GRIBBEL, JOHN
GRIFFITH, MRS. CHARLES FRANCIS
GRISCOM, RODMAN E.
HARDWICK, MRS. GORDON A.
HARKNESS, MRS. EDWARD S.
HARRISON, EMILY LELAND
HARRISON, THOMAS SKELTON
HAYWARD, THEODORE B.
HELME, EDITH B.
HENRY, MRS. J. NORMAN
HOFFMAN, BENJAMIN R.
HOUSTON, H. H.
INGERSOLL, CHARLES E.
JANNEY, MRS. WALTER C.
JENKS, JOHN STORY
KENT, A. ATWATER
KENT, MRS. A. ATWATER
LARA, MRS. HELENA S.
LARNER, CHESTER W.
LAUGHLIN, ANNE IRWIN
LAUGHLIN, HENRY A.
LEA, CAROLINE T. B.
LEA, HENRY C.
LEA, NINA
LEIPER, MRS. JAMES G., JR.
LEWIS, FRANCIS W.
LIPPINCOTT, AGNES
LIPPINCOTT, WALTER
LORBER, HERMAN
LORIMER, G. BURFORD
LORIMER, GRAEME
LORIMER, MRS. GRAEME

PATRONS (Continued)

LUDINGTON, WRIGHT S.
 MADEIRA, BETTY CAMPBELL
 MAGEE, FANNIE S.
 MARKOE, FRANCES E.
 MARTIN, MRS. JOHN C.
 MCCARTHY, JOHN A.
 MCCLATCHY, JOHN H.
 MCFADDEN, GEORGE
 MCFADDEN, JOHN H.
 MCILHENNY, HENRY P.
 MCMICHAEL, MRS. EMORY
 MEIGS, MARY R. B.
 MERCER, MRS. WILLIAM R.
 MILES, SUSAN S.
 MITCHESON, MRS. R. S. J.
 MORRIS, MRS. HERBERT C.
 MORRIS, SAMUEL W.
 MUNTHE, GENERAL J. W. N.
 NEUMAN, CHARLES V.
 NICHOLS, ISABEL MCL.
 PAGE, LOUIS RODMAN
 PARSONS, ELLA B.
 PATTERSON, CATHERINE NORRIS
 PECK, STAUNTON B.
 PECK, MRS. STAUNTON B.
 PELL, ALFRED DUANE
 PENROSE, BOIES
 PEPPER, JOHN W.
 PITCAIRN, RAYMOND
 POE, MRS. EDGAR ALLAN
 PRICE, ELI KIRK
 PURVES, ELIZABETH GILKISON
 REA, SAMUEL
 REA, MARY BLACK
 RICE, A. HAMILTON
 RITCHIE, CRAIG D.

ROBERTS, PAULINE L.
 SCOTT, ANNA D.
 SEABREASE, N. M.
 SEARCH, THEODORE C.
 SEELE, EDGAR V.
 SEELE, MARTHA P. L.
 SIMPSON, ALEX. JR.
 SMITH, ALBERT L.
 SMITH, ELIZABETH WANDELL
 SMITH, MRS. C. MORTON
 SMITH, EDWARD B.
 SMITH, GEOFFREY S.
 SMITH, JOHN STORY
 SMITH, W. HINCKLE
 STARR, ISAAC TATNALL
 STIRLING, ANNE BIDDLE
 SULLIVAN, JAMES F.
 SULZBERGER, MAYER
 TAYLOR, MARY E.
 THOMPSON, GERTRUDE B.
 THOMSON, ARCHIBALD G.
 TYLER, MRS. JOHN J.
 TYSON, CARROLL S.
 TYSON, MRS. CARROLL S.
 WANAMAKER, THOMAS B., JR.
 WASSERMAN, JOSEPH
 WEBB, MRS. J. WATSON
 WHITNEY, A. AND SONS
 WIESENBERGER, ARTHUR
 WILLIAMS, MRS. CHARLES F.
 WISTER, SABINE D'INVILLIERS
 WISTER, SARAH TYLER
 WOLF, MORRIS
 WOOD, MRS. CLEMENT BIDDLE

HONORARY PATRONS

BREGLER, CHARLES
 CALLERY, MRS. MERIC
 FIRST BAPTIST CHURCH OF
 PHILADELPHIA
 DU PONT, HENRY F.
 FLEISHER, WALTER A.

MCCARTHY, MRS. DANIEL J.
 NUMISMATIC AND ANTIQUARIAN
 SOCIETY OF PHILADELPHIA
 PAUMGARTEN, MRS. HARALD
 STEEL, MRS. ALFRED G. B.
 STOUT, C. FREDERICK C.
 STOUT, MRS. C. FREDERICK C.

FELLOWS

- ADGER, WILLIAM*
ALLEN, LAURA
ALLEN, THOMAS W.
ARMSTRONG, F. WALLIS
ARTMAN, CAROLINE FOERDERER
AYERS, MRS. ALFRED B.
BAIRD, MRS. EDGAR WRIGHT
BAKER, MRS. SAMUEL M.
BATTLES, FRANK
BEEBER, DIMNER
BELFIELD, T. BROOM
BELMONT, E. A.
BENSON, MRS. EDWIN N.
BERWIND, MRS. HENRY A.
BETTLE, MRS. SAMUEL
BIDDLE, MRS. ARTHUR
BIDDLE, GEORGE
BIDDLE, MRS. MONCURE
BIRNBAUM, MARTIN
BLAIR, ANDREW
BLAIR, ANNA S. B.
BLUM, ALBERT
BOCHMAN, CHARLES F.
BOCKIUS, MORRIS R.
BOND, CHARLES
BOWEN, SAMUEL B.
BOYD, WILLIAM
BRACKEN, FRANCIS B.
BROMLEY, MRS. WILLING
BROWN, JAMES CROSBY
BROWN, MILLARD D.
BROWNING, EDWARD, JR.
BRUBAKER, EDITH B.
BULLITT, ORVILLE H.
BURNHAM, ANNA L.
CARDEZA, CHARLOTTE D. M.
CARPENTER, AARON E.
CARRUTH, JOHN G.
CARSON, HAMPTON L.
CARTER, CORNELIA R.
CASSATT, GARDNER
CASSATT, ROBERT K.
CHAMBERLIN, WILLIAM B.
CHASE, AUGUSTA E.
CLIFFORD, HENRY
COLEMAN, FANNY B.
COLES, MARY ROBERTS
COLTON, JESSIE S.
COXE, MRS. ALEXANDER BROWN
COXE, MRS. HENRY BRINTON
CRANE, T. I.
CRANE, CHARLOTTE A. W.
CRET, PAUL P.
CURTIN, WILLIAM WILSON
DALE, CHESTER
DAVIS, MRS. EUGENIA C.
DAY, CHARLES
DE CERKEZ, MRS. DEMETRIUS
DE SCHAUENSEE, RODOLPHE
DE SCHAUENSEE, MRS. RODOLPHE
DICKSON, ARTHUR G.
DIXON, FANNIE G.
DODGE, MRS. JAMES MAPES
DORRANCE, JOHN T.
DUNTON, WILLIAM RUSH, JR.
DUPONT, BERTHA TAYLOR
DUPONT, HENRY F.
DUPONT, LAMMOT
DUPONT, PIERRE S.
DUPONT, MRS. PIERRE S.
DUPONT, MRS. WILLIAM K.
EARLE, CATHERINE H. F.
EAVENSON, ALBAN
EISENLOHR, CHARLES J.
EVANS, RALPH B.
FELS, SAMUEL S.
FISHER, EDITH T.
FLAGG, ELISE W.
FOX, L. WEBSTER
FOX, WILLIAM HENRY
FRAZIER, GEORGE HARRISON
FRAZIER, MRS. GEORGE HARRISON
FRY, WILFRED W.
FULLER, MRS. SARA K.
FULLER, WALTER D.
FULLER, MRS. WILLIAM A. M.

FELLOWS (Continued)

GALLATIN, ALBERT EUGENE
 GATES, THOMAS S.
 GEST, WILLIAM P.
 GIBBONS, WILLIAM J.
 GIBSON, MRS. HENRY C.
 GOLDBERG, DANIEL
 GOODHART, HOWARD L.
 GREENFIELD, ALBERT M.
 GRISWOLD, MRS. FRANK TRACEY
 GROOME, AGNES P. R.
 HALLAHAN, WALTER J.
 HART, CHARLES D.
 HART, MARY M.
 HART, STANLEY H.
 HATFIELD, HENRY REED
 HEARD, M. EARL
 HELM, MACKINLEY
 HENSON, EDWARD F.
 HEPBURN, MRS. PHILIP R.
 HINCHMAN, LYDIA S.
 HINCHMAN, MARGARETTA S.
 HOCKLEY, AMELIA D.
 HODGSON, ELLA
 HOLTON, JOHN S. W.
 HOPKINSON, EDWARD
 HORN, JOSEPH V.
 HORNER, SAMUEL, JR.
 HOWE, GEORGE
 HUBBARD, THEODORA KIMBALL
 HUFF, HENRIETTA B.
 HUMPHREYS, LETITIA
 HUNT, REBECCA MANDEVILLE
 ROZET
 HUTCHINSON, MRS. JOSEPH B.
 HUTCHINSON, SYDNEY E.
 INGERSOLL, ANNA WARREN
 INGERSOLL, HENRY MCKEAN
 INGERSOLL, MRS. R. STURGIS
 JAYNE, MRS. HENRY LABARRE
 JAYNE, HORACE H. F.
 JENKINS, CHARLES F.
 JENKS, MRS. JOHN STORY
 JOHNSON, ALBA B.
 JOHNSON, MRS. EDWIN J.
 JOHNSON, MARY WARNER
 KEEN, EDWIN F.
 KOLB, EMMA V.
 KOLB, SARAH E.

KUEHNLE, C. ALBERT
 KURTZ, WILLIAM FULTON
 LADD, MRS. WESTRAY
 LAVINO, E. J.
 LEE, HENRY LIVINGSTON
 LEEDS, MORRIS E.
 LIPPINCOTT, J. BERTRAM
 LIPPINCOTT, JOANNA W.
 LOEB, ARTHUR
 LOO, C. T.
 LOUCHHEIM, JEROME H.
 MANSURE, EDMUND L.
 MARTIN, SYDNEY E.
 MARTIN, MRS. SYDNEY E.
 MASON, JOHN H., SR.
 MASON, REBECCA P. STEVENSON
 MASTBAUM, MRS. JULES
 MCCARTER, HENRY
 MCCARTHY, MRS. DANIEL J.
 MCCREARY, KATE R.
 MCFADDEN, J. FRANKLIN
 MCGILL, MARY E.
 MCLHENNY, SELINA B.
 MCLEAN, MRS. ROBERT
 MCMICHAEL, EMORY
 MCMURTRIE, ELLEN
 MCVITTY, ALBERT E.
 MEIRS, MRS. RICHARD WALN
 MERCER, WILLIAM R.
 MILLER, GEORGE
 MOORE, MRS. WILLIAM H.
 MORGAN, MRS. RANDAL
 MORRIS, LAWRENCE J.
 MORRIS, MRS. SAMUEL W.
 MOSS, FRANK H.
 MOSS, ANNA HUNTER
 MUNSON, GEORGE S.
 MUNSON, MRS. GEORGE S.
 MURRAY, MRS. SAMUEL
 NEWBOLD, ARTHUR E.
 NEWTON, A. EDWARD
 NEWTON, F. MAURICE
 NEWTON, FRANCIS
 NEWTON, RICHARD JR.
 NORTON, MRS. NATHANIEL R.
 PELL, CORNELIA LIVINGSTON
 PENNEBAKER, SUSAN B.
 PEPPER, HENRIETTA DALLAS

FELLOWS (Continued)

PEW, J. HOWARD	STARR, MRS. ISAAC TATNALL
POHLERS, RICHARD	STENGEL, MRS. ALFRED
PRICE, MRS. ELI KIRK	STEWART, W. PLUNKET
<i>PRICE, WARWICK JAMES</i>	STIMSON, ANNA K.
PRIME, MRS. ALFRED C.	STOKES, MRS. J. STOGDELL
QUINN, THOMAS S.	STRAWBRIDGE, FREDERIC H.
RANDOLPH, ANNA	STRAWBRIDGE, MRS. FREDERIC H.
<i>REATH, MARY MORRIS</i>	SULLIVAN, JOHN J.
REBMANN, GODFREY	SUSSEL, ARTHUR J.
REBMANN, MRS. GODFREY	SWEET, CHARLES A.
<i>REIFSNYDER, HOWARD</i>	THOMSON, ANNE
<i>REILLY, GEORGE</i>	THOMSON, MRS. FRANK GRAHAM
RHOADS, CHARLES J.	THOMSON, WALTER S.
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Hopper, Marie Louise
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Pemberton
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Jones, Mrs. Livingston
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 Klapp, Mrs. Wilbur
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 Scull, Mrs. William S.
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 Weyl, Mrs. Ernest S.
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 Zvegintzov, Mrs. Alexander

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